BYU
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

September 2002–December 2002

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brandon Bascom

Piano

Student of Dr. Irene Peery-Fox

Sophomore Recital

Assisted by
Dr. Scott Holden, *piano*

7:30 P.M.
13 September 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
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Program

Prelude and Fugue in D Minor, BWV 851	Johann Sebastian Bach (1685–1750)
12 Variations on "Ah vous diri-je, maman," KV 300e (265)	Wolfgang Amadeus Mozart (1756–1791)
Pavane pour une infante dé funte	Maurice Ravel (1875–1937)
Jeux d'eau	Maurice Ravel
Concerto No. 3, op. 26 Andante	Sergei Prokofiev (1891–1953)
Etude in C-sharp Minor, op. 2, no. 1	Alexander Skriabin (1872–1915)
Etude in D-sharp Minor, op. 8, no. 12	Alexander Skriabin
Widmung, op. 25, no. 1	Robert Schumann (1810–1856)

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Joseph Haws

Piano

Student of Marlene Bachelder

Sophomore Recital

7:30 P.M.
14 September 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

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Program

French Suite No. 4 in E-flat Major, BWV 815 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Menuet
- Air
- Gigue

Sonata No. 7 in D Major, op. 10, no. 3 — Ludwig van Beethoven (1770–1827)
- Presto
- Largo e mesto
- Menuetto: Allegretto
- Rondo: Allegro

Nocturne No. 4 in F Major, op. 15, no. 1 — Frederic Chopin (1810–1849)

Intermezzo in E-flat Major, op. 117, no. 1 — Johannes Brahms (1833–1897)

Sarcasm, op. 17, no. 1 — Sergei Prokofiev (1891–1953)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

I Never Wear a Mask

Maria Malibran, the First Diva

Carla Wood

Mezzo-soprano

Assisted by
Jeffrey L. Price, *piano*

7:30 P.M.
17 September 2002
Madsen Recital Hall
Harris Fine Arts Center

Program

Caro mio ben	Giuseppe Giordani (1730–1806)
Una voce poco fa, from *Il barbiere di Siviglia*	Gioachino Rossini (1792–1868)
The Willow Song, from *Otello*	Gioachino Rossini
Angels Bright and Fair, from *Theodora*	George Frideric Handel (1685–1759)
Bel raggio lusinghier, from *Semiramide*	Gioachino Rossini

INTERMISSION

Di tanti palpiti, from *Tancredi*	Gioachino Rossini
Es Correador	Manuel Garcia (1775–1832)
Le sommeil	Maria Malibran (1808–1836)
My Cot by the Mountain	Maria Malibran
Strike the Lute	Maria Malibran
Se Romeo, from *I Capuleti e i Montechhi*	Vincenzo Bellini (1801–1835)
Qui la voce, from *La sonnambula*	Vincenzo Bellini
La mort	Maria Malibran

Program Notes

From all accounts, it seems that Maria Malibran suffered from undiagnosed bi-polar affective disorder (manic depression). She would often have periods of wild euphoria, unable to sleep for more than a few hours, followed by demi-sleeps and would be difficult to rouse. Her fall from a horse, which precipitated her death a few months later, intensified these symptoms. She reportedly was symptom-free while actually singing. The only other remedy at the time was alcohol—truly for medicinal purposes.

Carla Wood

Carla Wood has appeared at New York City Opera (NYCO) as Meg Page in *Falstaff*, Cherubino in *Le nozze di Figaro*, and has sung principal roles in *Madama Butterfly, Die Zauberflöte, Il barbiere di Siviglia*, and *Mefistofele*. She sang Flora in Renata Scotto's Emmy Award-winning telecast of *Live from Lincoln Center: La Traviata*. She also sang in NYCO's *Rigoletto, The Cunning Little Vixen, Madama Butterfly, L'Heure espagnole*, and *L'enfant et les sortileges*. She also has been a featured artist with the Utah Opera, El Paso Opera, and Seattle Opera.

Ms. Wood has sung at Carnegie Hall with Opera Orchestra of New York as Roggiero in *Tancredi*, Teresa in *La sonnambula,* Queen Enrichetta in *I puritani,* Maddalena and Pierotto in *Linda di Chamounix*, Romeo in *I Capuleti e i Montecchi* and Imelda in *La Battaglia di Legnano*. She has been on the roster of the Metropolitan Opera for five years and was a featured soloist on the world-premiere recording of Villa-Lobos's Symphony No. 10 by the Santa Barbara Symphony.

This season she will be on the roster at the Metropolitan Opera for Janácek's *Jenufa*, sing Stravinsky's *Les noces* in Nashville, and Mozart's *Mass in C Minor* in Florida.

Jeffrey L. Price

A native of Salt Lake City, Jeffrey L. Price has studied music at the University of Utah; including piano with Gladys Gladstone Rosenberg and Lowell Farr; composition with Vladimir Ussachevsky, Ramiro Cortes, and Bruce Reich, and conducting with Jason Klein. He maintains an active schedule as a soloist, accompanist, chamber musician, teacher, vocal coach, composer, and arranger. He has composed chamber and orchestral music, piano pieces, and songs, including several works for stage in a variety of idioms. He teaches at the University of Utah in both the piano and vocal areas.

Credits

Maria Malibran: A Biography of the Singer by Howard Bushnell
Freeman Gunter, *special consultant*
Inma Burggraaf, *diction coach*

Harris Fine Arts Center
Upcoming Events

Eric Hansen, *bass*
Faculty Recital
September 25, 7:30 P.M.
Madsen Recital Hall

World of Dance*
September 25–28, 7:30 P.M.
de Jong Concert Hall

Doug Bush, *organ*
Faculty Recital
September 27, 7:30 P.M.
Madsen Recital Hall

Oedipus the King*
by Sophocles
September 30, 5:00 P.M.
de Jong Concert Hall

Carmen*
Music by Georges Bizet
October 23–November 2, 7:30 P.M.
de Jong Concert Hall

* Tickets on sale at the Fine Arts Ticket Office or online at www.byu.edu/hfac.

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Manuel Barrueco

Guitar

7:30 P.M.
17 September 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

Three Sonatas

Sonata in E Major, K. 380 — Domenico Scarlatti (1685–1757), Arr. Manuel Barrueco

Sonata in E Major (orig. E-flat Major), K. 474 — Domenico Scarlatti, Arr. Manuel Barrueco

Sonata in B Minor, K. 27 — Domenico Scarlatti, Arr. Manuel Barrueco

Sonata in C Major, BWV 1005 — Johann Sebastian Bach (1685–1750), Arr. Manuel Barrueco

- Adagio
- Fugue
- Largo
- Allegro assai

Invocación y danza, "Homenaje a Manuel de Falla" (1962) — Joaquín Rodrigo (1901–1999)

INTERMISSION

Five Pieces

Campero — Astor Piazzolla (1921–1992)

Romántico — Astor Piazzolla

Acentuado — Astor Piazzolla

Tristón — Astor Piazzolla

Compadre — Astor Piazzolla

Asturias, from Suite española, op. 47 (1896) — Isaac Albéniz (1860–1909), Arr. Manuel Barrueco

Notes by the Artist

Joaquín Rodrigo

The music of Joaquin Rodrigo was heavily influenced by Manuel de Falla, a fellow composer and friend. Rodrigo's *Invocación y danza* won first prize in a competition established by the French Broadcasting Company in 1961. A tense atmosphere builds up in the *Invocación* with bell-like flageolets, imploring tremoli, and urgent arpeggio repetitions: the longed-for release and fulfillment then seems to come with the dance—at first simple, then intensified by virtuoso tremoli.

Astor Piazzolla

Astor Piazzolla was born in 1921 about 200 miles from Buenos Aires, Argentina. In 1923 his father visited New York City and later moved there with his wife and young Astor. The city had a great effect on young Piazzolla, who was exposed to jazz and learned to play Gershwin on his bandoneon. Among the family's neighbors was a classical pianist who had studied with Rachmaninoff and influenced Astor's leanings.

Piazzolla devoted his life to the tango and became the most important bandoneon player in Buenos Aires. As a composer he extended the boundaries of tango, but not without some fierce opposition from traditionalists. His music is applauded today throughout the world as a new creative stage in tango development. In the composer's words, "the only way of changing the tango is to study music seriously. First you must listen to Bach, then play all the tangos you want."

Isaac Albéniz

After performing in public at the age of four, Isaac Albéniz spent a troubled childhood, developing his stupendous pianistic talent in Leipzig, Brussels, and Weimar. He studied composition with Vincent d'Indy and Paul Dukas, and acquired the reputation of having been the founder of the modern Spanish school of composers. Because the sound of the guitar often seems to appear in his highly demanding piano works, it was reasonable to adapt many of them for the plucked instrument.

You Just Earned Extra Credit

Present your Manuel Barrueco ticket stub at the Fine Arts Ticket Office and receive credit towards three upcoming

Great Artists Performances

Burning River Brass
Wednesday, Dec. 11, 2002

Erie Mills, *soprano*
Saturday, Feb. 15, 2003

Dale Warland Singers
Saturday, Mar. 29, 2003

Special series price with Barrueco ticket stub:

BYU or student ID	$20.00 less $6.00 credit, **only $14.00**
Senior citizen/alumni	$25.00 less $7.50 credit, **only $17.50**
General public	$30.00 less $9.00 credit, **only $21.00**

Bonus: Series patrons will receive a complimentary one-year subscription to

Utah Valley Magazine

Great Artists Great Value

Offer expires Friday, Sept. 20.
Single tickets on sale Saturday, Sept. 21.

Sponsored by BYU College of Fine Arts and Communications Performing Arts Series

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brandon Matthews

Piano

Student of Mona Smith

Sophomore Recital

7:30 P.M.
17 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
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Program

Prelude in E-flat Minor and Fugue in D-sharp Minor, BWV 853 — Johann Sebastian Bach (1685–1750)

Sonata in B-flat Major, K. 570 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Adagio
- Allegretto

Ballade in G Minor, op. 118, no. 3 — Johannes Brahms (1833–1897)

Intermezzo in B-flat Minor, op. 117, no. 2 — Johannes Brahms

Ballade — Claude Debussy (1862–1918)

Sonata No. 3 for Piano in A Minor, op. 28 — Sergey Prokofiev (1891–1953)
- Allegro tempestoso

Upcoming Events

Julie Bevan Reed, *cello*
Douglas Reed, *piano*
Faculty Recital
October 18, 7:30 P.M.
Madsen Recital Hall

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

Octubafest
October 23, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Jeffrey Shumway, *piano*
Faculty Recital
October 29, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Wendy Astle

Piano

Student of Irene Peery-Fox

Graduate Recital

7:30 P.M.
21 September 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

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Program

English Suite No. 2 in A Minor, BWV 807 — Johann Sebastian Bach (1685–1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Bourree I
- Bourree II
- Gigue

Etudes, op. 10 — Fryderyk Chopin (1810–1849)

- No. 1 in C Major
- No. 2 in A Minor
- No. 3 in E Major
- No. 4 in C-sharp Minor
- No. 5 in G-flat Major
- No. 6 in E-flat Minor
- No. 7 in C Major
- No. 8 in F Minor
- No. 9 in F Major
- No. 10 in A-flat Major
- No. 11 in E-flat Major
- No. 12 in C Minor

Sonata No. 1 in F Major, op. 1 — Sergei Prokofiev (1891–1953)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Eric Hansen

Double Bass

Faculty Recital

Assisted by
Jayne Galloway, *piano*
Julie Bevan Reed, *cello*

7:30 P.M.
25 September 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

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Program

Introduction and Rondo — Carl Maria von Weber (1786–1826)

The Romantic Russian Spirit: A Small Repast

Nocturne, op. 19, no. 4 — Pyotr Il'yich Tchaikovsky (1840–1893)

Etude, op. 2, no. 1 — Alexander Scriabin (1872–1915)

Melodie, op. 3, no. 3 — Serge Rachmaninoff (1873–1943)

Chanson Triste, op. 2 — Serge Koussevitsky (1874–1951)

Valse Miniature, op. 1, no. 2

Sonata for Two Violoncellos in C Major, op. 74 — Luigi Boccherini (1743–1805)

- Allegro moderato
- Largo
- Allegro

FAILING, a very difficult piece for solo string bass — Tom Johnson (b. 1939)

Concerto for Double Bass in A Major — Domenico Dragonetti (1763–1846)

- Allegro moderato
- Andante
- Allegro giusto

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Douglas E. Bush

Organ

Faculty Recital

Assisted by
Alexander Petersen, *positiv*

7:30 P.M.
27 September 2002
Madsen Recital Hall
Harris Fine Arts Center

Program

Kyrie, Gott heiliger Geist, BWV 671	Johann Sebastian Bach (1685–1750)
Aria with 15 Variations in A Minor	Johann Christoph Bach (1642–1703)
Toccata Athalanta	Aurelio Bonelli (ca. 1569–1620)
Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons	Maurice Duruflé (1902–1986)
Huit Pièces modales (1956) No. 1 Mode de ré	Jean Langlais (1907–1991)
Concierto para dos organos in G Major	Pedro José Blanco (ca. 1750–1811)
A Colonial American Keyboard Suite (18th century) Lord Loudon's March Tally Ho Peter Pellham's Minuet Rural Felicity—A Song The Marquis of Granby's March	Anonymous
Jesus, the Very Thought of Thee	Douglas E. Bush (b. 1947)
Prelude and Fugue in C Major, BWV 545	Johann Sebastian Bach

Program Notes

Having spent the initial years of his cantorate at St. Thomas Church in Leipzig composing music for church services in the form of cantatas, motets, and masses, in 1737 Bach began devoting most of his creative energies to private projects: the publication of encyclopedic keyboard collections, the study of Latin-texted church music, and the assembling of large compilations such as the B Minor Mass. He likewise returned to his early love, organ music, and composed and arranged an extraordinary series of new or revised pieces: the Third Part of the *Clavierübung*, the Canonic Variations on *Vom Himmel hoch*, the Schübler Chorales, and the Great Eighteen Chorales. **"Kyrie, Gott heiliger Geist, BWV 671"** is the third kyrie of the large chorale preludes from *Clavierübung III*. This five-voice setting of the German adaptation of the Gregorian *Kyrie fons bonitatis* chant presents the melody in the bass over which one hears fragments of the tune and their inversions interwoven in a rich contrapuntal fabric. Even before the first statement of the subject is complete, its inversion answers. Even more insistent is the sequence (seven repetitions) of four eighths leading to a half note. This music is intense, and the remarkable chromaticism of the final measures brings the piece to an unforgettable conclusion.

Described by Carl Philipp Emanuel Bach as "a great and expressive composer," Johann Christoph Bach was organist at St. George's Church in Eisenach from 1665 until his death in 1703. Largely due to his influence, one of the largest and most significant organs in central Germany was installed in that church. In 1697 he wrote: "Thus with God's help we shall receive an organ with a splendid specification which will make Eisenach famous far and wide, at least among organ and music experts—an organ of a type which is not found in neighboring districts, . . . for a well-built organ attracts good organists, and in fact such an organ does to a certain extent make good organists." He devoted all his strength to the project for many years but unfortunately did not live to see its completion in 1707. The specification, for which Johann Christoph himself was responsible, testifies to his understanding of organ sound and was in itself an important achievement. The **"Aria with Variations in A Minor"** demonstrates many of the diverse tonal possibilities of the organ.

Aurelio Bonelli served as organist at two churches in Bologna, first at S. Michele in Bosco (1602) and later at S. Giovanni in Monte (1620). Though the 16th- and 17th-century repertory for two organs is practically nonexistent, Italian sources reveal that two organs existed in many northern Italian churches from as early as the 16th century, with two organists listed on the regular pay-roll. The location of two organs in a Bolognese church is documented from 1596. The flourishing of double-choir music in Venice's Basilica of San Marco was complemented by the performance of music for two organs in the same church. For example, a vivid description of the visit to Venice (in 1574) of Henry III, newly crowned King of France, speaks of the performance of music on the two famous organs. Organists for the occasion were Claudio Merulo and Andrea Gabrieli. Bonelli's **"Toccata Athalanta"** comes from *Il primo Libro de ricercari et canzoni a 4 voci con due Toccate e doi Dialoghi a 8*, published in Venice in 1602.

At the request of his friend Henri Doyen, organist of the Cathedral of Soissons and the person to whom the work is dedicated, Maurice Duruflé wrote the **"Fugue sur le thème du Carillon . . ."** in 1962 for the 25th anniversary of Vierne's death. (When Duruflé was appointed organist of St.-Etienne-du-Mont, Vierne dedicated a piece to him that employed a motive derived from the carillon bells of a neighboring church.) The modal fugue is written in the rhythm of a gigue, and the descending eight-note theme is borrowed from the Soisson cathedral bells. The theme appears at the outset and is treated in inversion, augmentation, and stretto as the piece builds to a toccata-like conclusion.

Blind from his second year, Jean Langlais studied with such famed organists as André Marchal, Marcel Dupré, and Charles Tournemire. The winner of several prizes, Langlais taught at the School for the Blind 40 years, and taught at the important Paris Schola Cantorum from 1961 to 1976. Having served as organist for three Parisian churches, in 1945 he was appointed organist at the Basilica Church of St. Clotilde (where both Tournemire and César Franck had served previously. He held that position for 42 years. Langlais won international recognition as an improviser and his collection of eight modal pieces, including the **"Mode de ré,"** is in an improvisational style–this particular piece based on the Dorian mode. His compositional catalog contains 254 works, including music for organ as well as vocal and instrumental works. In 1973 Langlais suffered a heart attack, and in 1984 a stroke left him partially paralyzed for a time, but he attracted considerable attention in medical circles because he could only speak when wishing to talk about music.

In spite of extensive research, little is known about Pedro José Blanco other than that he lived in the second half of the 18th century and that for several years he was organist and harpist at Cuenca Cathedral (proficiency on these two instruments was common for Spanish organists during the 16th to 18th centuries). It is possible that at some time he was also organist at the cathedral in Ciudad Rodrigo, for the **"Concierto para dos organos in G Major"** was discovered in the musical archives of that cathedral, along with several other pieces composed by Blanco. This concerto for two organs is written in a classical style and expresses the simple pleasures of music making.

The small pieces in tonight's **"Colonial American Keyboard Suite"** come from the manuscript music books of the Bolling family, once of Chellowe plantation, Buckingham County, Virginia. The Bolling music presents a typical assemblage of the popular music in the decades surrounding the American Revolution. Many of the pieces in the collection are anonymous and may have been composed by members of the Bolling family. The only composer known in this particular suite is Mr. Peter Pelham, the first organist of Bruton Parish Church in Colonial Williamsburg. The two marches of this composite suite may have been used for opening processions of a colonial ball: "Tally Ho" contains descriptive horn fanfares recalling Virginia fox hunters, and "Rural Felicity" anticipates the sentimental parlor ballad. Music was a popular diversion in many colonial settlements, and these sprightly pieces retain their freshness and charm even today.

"Jesus, the Very Thought of Thee" begins with a straightforward setting of the familiar hymn tune written by John Dykes. The work then proceeds with two settings of the Gregorian melody associated with the text attributed to the 12th-century Bernard of Clairvaux–the first of these drawing its inspiration from the parallel counterpoint of the Middle Ages. The piece then returns to the Dyke hymn tune, where the melody is traded back and forth in a duet between the soprano and alto voices.

The complicated history behind J. S. Bach's **"Prelude and Fugue in C Major, BWV 545,"** still remains unclear. Many manuscript copies exist containing very different versions, sometimes including an additional trio setting as a middle movement between the prelude and fugue. The number of copies attests to the popularity of the piece from an early date. From its beginning the piece evokes a sense of splendor and magnificence with the very first measure including both the highest and lowest notes found on 18th-century organs. Bach's own interest in the work may be reflected in later harpsichord compositions. For example, the Prelude in C Major, BWV 870, that begins the Well-Tempered Clavier II bears a distinct resemblance to this organ prelude, and the Fugue in C Major, BWV 846, that appears at the beginning of the Well-Tempered Clavier I has clear similarities to the organ fugue.

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Duo Capriccioso

Gertrud Troester, *mandolin*
Michael Troester, *guitar*

7:30 P.M.
1 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Program

Sonata No. 1, op. 1	Gabriel Leone
Tempo giusto	(1725–ca. 1790)
Larghetto	Arr. Marlo Strauss
Presto en rondo	
Prelude No. 2, op. 49	Raffaele Calace
	(1863–1934)
Romanze	Raffaele Calace
Danza spagnola	
Cavatina	Stanley Myers
	(b. 1954)
	Arr. Michael Troester
Russian Rag	George Cobb
	Dave Apollon

Intermission

Tango Suite	Astor Piazzola
Allegro	(1921–1992)
Andanta rubato	Arr. Michael Troester
Allegro	
Prelude No. 2	Michael Troester
	(b. 1956)
Etude No. 10	
Prelude No. 1	
Selections from *West Side Story*	Leonard Bernstein
Cha-Cha (Introduction)	(1918–1990)
Somewhere	Arr. Michael Troester
I Feel Pretty	
Maria	
America	

Meet the Artists

Michael Troester

Michael Troester took his first guitar lessons from Gerhard Vogt and later studied with such luminaries as Konrad Ragossnig, Dieter Kirsch, and Heinz Teuchert. He honed his art in master classes with Siegfried Behrend, Leo Brouwer, and Pepe Romero. His dedication led him to numerous international guitar competition prizes, including Jugend Musiziert (Germany, 1972), Deutscher Musikwettbewerb (1980), International Guitar Competition (Milan, 1984), and the prestigious International Heitor Villa-Lobos Concours (1984).

Michael teaches guitar at the Academy of Music at Kassel, Germany, augmenting his popular course instruction with master and ensemble classes. He also arranges works for live concerts and records.

Michael's reputation as a world-class guitarist was solidified in 1988 with the release of his CD *Villa-Lobos*. Today his recordings number more than thirty, and his tours have included Europe, the Middle East, Russia, Japan, New Zealand, Australia, and America. His artistry has inspired modern composers such as Eduardo Angula and Bertold Hummel to dedicate original works to him.

Gertrud Troester

Gerturd Troester gave her first solo performance at the age of fifteen. After winning first prize at Jugend Musiziert (1983), she studied with the noted German mandolin teacher Marga Wilden-Husgen. Her study also included instruction from Hopkinson Smith and Ugo Orlandi and master classes with Siegfried Behrend, who helped form her ideas of combining mandolin with guitar.

Gertrud teaches at the Academy of Music in Kassel and has authored two mandolin technique instruction books and videos. She is a popular guest instructor with the Classical Mandolin Society of America.

Gertrud's recordings have been received with acclaim. *American Record Review* called her CD *Ten Calace preludes* "possibly the greatest classical mandolin record ever made." Her tours have included Germany, Italy, Switzerland, France, and Russia.

Michael and Gertrud formed Duo Capriccioso in 1988.

Upcoming Events

Jazz Showcase
October 2, 7:30 P.M.
de Jong Concert Hall

Canyonlands New Music Ensemble
October 8, 7:30 P.M.
Madsen Recital Hall

Saxophone Quartet
October 9, 7:30 P.M.
Madsen Recital Hall

Group for New Music
October 12, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Fine Arts Ticket Office, 378-4322
or www.byu.edu/hfac

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Instrumental Showcase

Symphonic Band
Donald Peterson, *conductor*

Percussion Ensemble
Ronald Brough, *conductor*

Symphony Orchestra
Eric Hansen, *conductor*

Wind Symphony
David Blackinton, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*

7:30 P.M.
1 October 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

Gavorkna Fanfare for Band	Jack Stamp (b. 1954)
Amazing Grace	Traditional Arr. William Himes
Sea Songs	Ralph Vaughan-Williams (1872–1958)
The Klaxon March	Henry Fillmore (1881–1956) Arr. Frederick Fennell

Symphonic Band
Donald Peterson, *conductor*

Russian Easter Overture	Nicolay Andreyich Rimsky-Korsakov (1844–1908) Arr. Stephen Primatic

Percussion Ensemble
Ronald Brough, *director*

Variations on a Theme of Haydn, op. 56a — Johannes Brahms (1833–1897)

Symphony Orchestra
Eric Hansen, *conductor*

INTERMISSION

Fiesta — Phillip Sparke (b. 1951)

Song — William Bolcom (b. 1938)

Marche Militaire Francais, from *Suite Algerienne* (1880) — Camille Saint-Saëns (1835–1921), Arr. Mark H. Hindsley

Wind Symphony
David Blackinton, *conductor*

Romanian Rhapsody for Orchestra in A Major, op. 11, no. 1 — Georges Enescu (1881–1955)

Philharmonic Orchestra
Kory Katseanes, *conductor*

Upcoming Events

Jazz Showcase
October 2, 7:30 P.M.
de Jong Concert Hall

Canyonlands New Music Ensemble
October 8, 7:30 P.M.
Madsen Recital Hall

Saxophone Quartet
October 9, 7:30 P.M.
Madsen Recital Hall

Group for New Music
October 12, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music
College of Humanities
Department of Germanic and Slavic Languages

presents

Sophie's Daughters

Music by German Female Composers

Performances by faculty and students of the School of Music

Narration by faculty and students of the Department of Germanic and Slavic Languages

7:30 P.M.
2 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Sophie's Daughters

Gleich Merlin, dem eitlen Weisen (Heine) — Fanny Mendelssohn Hensel (1805–1847)

Elizabeth McFarland, *narrator*
Ruth Christensen, *mezzo-soprano*
Douglas Reed, *piano*

Kölln (Heine) — Johanna Mockel Kinkel (Mathieux) (1810–1858)

Sarah Clement, *narrator*
James Noble, *baritone*
Sarah Clement, *guitar*

In weite Ferne (Heine)
Mein Stern (von Koch) — Josephine Lang (1815–1880)

Ruth Seppi, *narrator*
Robert Brandt, *baritone*
Vanessa Houssian, *soprano*
Douglas Reed, *piano*

Piano Trio in G Minor, op. 17 — Clara Wieck Schumann (1819–1896)

Elizabeth McFarland, *narrator*
The Weishaar Trio
Rosalie McMullin, *violin*
Ramona J. McConkie, *cello*
Jenny Flinders, *piano*

Er ist gekommen in Sturm und Regen (Rückert)
Warum willst du and're fragen (Rückert)

Kara Brandt, *soprano*
Douglas Reed, *piano*

Nixe Binsefuss (Mörike)
Der Gärtner (Mörike)

Pauline Viardot-Garcia
(1821–1910)

Ruth Seppi, *narrator*
Vanessa Houssian, *soprano*
Kay Webb, *soprano*
Douglas Reed, *piano*

Ohn' Ade (von Dyherrn)
Abendfrieden (von Dyherrn)

Luise Adolpha Le Beau
(1850–1927)

Marita Dimond, *narrator*
Barry Bounous, *baritone*
Douglas Reed, *piano*

Acht Präludien, op. 12
Mäßig bewegt
Munter
Ziemlich ruhig
Mäßig bewegt

Willem van Schalkwyk, *piano*

Rastlose Liebe (Goethe)
Spielmannslied (Storm)

Luise Greger
(1862–1944)

Sarah Clement, *narrator*
Robert Brandt, *baritone*
Katrina Crage, *soprano*
Douglas Reed, *piano*

Die stille Stadt (Dehmel)

Alma Mahler-Werfel
(1879–1964)

Marita Dimond, *narrator*
Ruth Christensen, *mezzo-soprano*
Douglas Reed, *piano*

Notes

The Sophie Archive is a digital library that contains approximately 245 titles (295 volumes) by German-language women writing between 1740 and 1923. These texts—which have previously been out of print and difficult to access—include a broad spectrum of genres, including novels, stories, dramas, autobiographies, letters, travel journals, and poetry. The archive is sponsored by the Coalition of Women in German with funding from Brigham Young University's College of Humanities, Department of Germanic and Slavic Languages, and Women's Research Institute.

Early in 2002, Dr. Ruth Christensen of the School of Music was introduced to the Sophie Archive by Dr. Michele James Stott and Dr. Robert McFarland of the Department of Germanic and Slavic Languages. Together they initated an interdisciplinary research and performance project for the students of these academic areas. During the summer of 2002, five students participated with Dr. McFarland in BYU's Study Abroad in Vienna researching and retrieving music scores by German female composers of the 19th century and, in some cases, of other eras. Dr. McFarland and Dr. Christensen mentored these students in the acquisition of scores, research on the composers, translation of texts, and preparation for performance. A recording of tonight's performance will be added to the Sophie Archive. For more information on the Sophie Archive, visit www.byu.edu/Sophie/Intro.html.

Thanks to the Frau und Musik Internationaler Arbeitskries Arkiv in Unna, Germany, and other music libraries in Germany and Austria; the student researchers Marita Dimond, Sarah Clement, Elizabeth McFarland, Jeremy Whitaker, and Justin Whittaker; faculty mentors Dr. McFarland and Dr. Christensen; and all performers on tonight's program.

Funding for this project was provided by BYU's School of Music, Department of Germanic and Slavic Languages, and Office of Research and Creative Activities (ORCA).

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jazz Showcase

Jazz Ensemble
Afro-Latin Combo
Vocal Point
Jazz Legacy Dixieland Band
Syncopation
TA Combo
Synthesis

7:30 P.M.
2 October 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

Time After Time — Jule Styne
Arr. by Don Schamber

BeBop Charlie — Bob Florence

Jazz Ensemble
Lyle Durland, *director*

Cuidate Compai — Poncho Sanchez

Afro-Latin Combo
Jay Lawrence, *director*

Stick Shifts and Safety Belts — John McCrea
Arr. by Vocal Point

Ain't No Sunshine — Bill Whithers
Arr. by Ben Mason

I'm a Believer — Neil Diamond
Arr. by Vocal Point

Vocal Point
Bob Ahlander, *director*

Medley — Thomas "Fats" Waller
- Black and Blue
- Ain't Misbehavin'
- Honeysuckle Rose

Jazz Legacy Dixieland Band
Steve Call, *director*

Tuxedo Junction — Hawkins, Johnson, and Dash
Arr. by Jerry Nowak

Waltz For Debby — Bill Evans
Arr. by Peder Karlsson

Speak Low — Kurt Weil
Arr. by Clare Fischer

Birdland — Zawinul and Hendricks
Arr. by Phil Mattson

Syncopation
Kristie Arnold, *director*

The Hyde Suite — Nathan Botts

TA Combo
Nathan Botts, *director*

Yo' Baad Self — Shelley Berg

Almost Cried — Billy Strayhorn
Arr. by Duke Ellington

Sing, Sang, Sung — Gordon Goodwin

Synthesis
Ray Smith, *director*

Personnel

Jazz Ensemble
Lyle Durland, *director*

Neesha Nelson, *1st alto*
Tanya Jo Mitchell, *2nd alto*
Chris Wilson, *1st tenor*
Darren Smith, *2nd tenor*
Danny Jacobs, *baritone*

Grant Willes, *trumpet*
Shawn Bennion, *trumpet*
Courtney Hohl, *trumpet*
Mary Jane Seamons, *trumpet*
Traci Durland, *trumpet*

Jonathan Johnson, *trombone*
Mike Handy, *trombone*
Nate Seamons, *trombone*
Andy Sharon, *trombone*

Jennie Bangerter, *piano*
Nich Beer, *bass*
Kristen R. Bromley, *guitar*
Darren Bastian, *drum set*

Afro-Latin Combo
Jay Lawrence, *director*

Devin Stone, *trumpet*
Nate Seamons, *trombone*
Steve Christiansen, *alto saxophone*
Chris Wilson, *tenor saxophone*
Danielle Wilson, *piano*
David Newlin, *bass*
David Lemke, *bass*
Nate Watson, *percussion*
Tim Fellow, *percussion*
Darren Bastian, *percussion*

Vocal Point
Bob Ahlander, *director*

Christian Anderson
David Anderson
Matt Bradbury
Kevin Buskirk
Dan Dunn
Dave Gale
Brett Larson
Dave Nutter
James Stevens

Jazz Legacy Dixieland Band
Steve Call, *director*

George Bailey, *clarinet*
Bret Pimentel, *clarinet, saxophone*
Daniel Henderson, *trumpet*
Dale Richards, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo*
Jenny Bangerter, *piano*
Ontario Britton, *tuba*
Brandon Cummings, *drums*

Syncopation
Kristie Arnold, *director*

Taylor Simmons
Marin Turley
Katie Cowley
Lauren Crooks
Kate Maygren
Alisa Stacey
Alicia Packer
Britney Walker
Trent Sutton
Zach Herries
Garin Fuhriman
Jon Black

TA Combo
Nathan Botts, *coach*

Nathan Botts, *trumpet*
Justin Cash, *guitar*
Joseph Fifield, *piano*
Jeremy Tilton, *bass*
Scott Homer, *drums*

Synthesis
Ray Smith, *director*

Bret Pimentel, *1st alto*
Rhett Nelson, *2nd alto*
Tyler Jensen, *1st tenor*
Ryan Lillywhite, *2nd tenor*
Philip Nelson, *baritone*

Daniel Henderson, *trumpet*
Eric Pyne, *trumpet*
Seretta Hart, *trumpet*
Dale Richards, *trumpet*
Jeff Tate, *trumpet*

Rich Reid, *trombone*
Brian Merrell, *trombone*
Paul Davis, *trombone*
Dan Barrett, *trombone*

Joseph Fifield, *piano*
Jeremy Tilton, *bass*
Justin Cash, *guitar*
Scott Homer, *drums*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Choral Showcase

Women's Chorus
Andrew Crane, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

7:30 P.M.
3–4 October 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

O aula nobilis — William Mathias (1934–1992)

Psalm 23 — Franz Schubert (1797–1828)

When Daisies Pied — John Rutter (b. 1945)

Kenneth Owen, *conductor*

Women's Chorus
Andrew Crane, *conductor*

Estampie Natalis — Vaclav Nelhybel (b. 1919)

A boy is born in Bethlehem. Alleluja!
Let us adore Him with a new song.

Steal Away — African American Spiritual, Arr. Carol Barnett

It Was a Lover and His Lass — John Rutter (b. 1945)

Concert Choir
Rosalind Hall, *conductor*

Psalm of Praise — Martin Williams

Spaseniye sodelal (Salvation Is Created) — Pavel Chesnokov (1877–1944)

Salvation is created in the midst of the earth, O God.
Alleluia, alleluia, alleluia.

Hol' You Han' — Jamaican Folk Song, Arr. Paul Rardin

Men's Chorus
Rosalind Hall, *conductor*

Il giardino di Afrodite — Ildebrando Pizzetti (1880–1968)

In an apple grove, a brook murmurs and leaves rustle.
Blossoms breath out the flavor of honey.
This is your dwelling, Cyprian.

The Mighty Dniepr — Ukrainian Folk Song, Arr. Ronald Staheli

The mighty Dniepr River billows and groans
and reflects the light of the pale moon.

How Great Thou Art — S. Gordon Jessop (b. 1939)

I Trust in the Lord and Do the Best I Can — Adolphus Hailstork (b. 1941)

BYU Singers
Ronald Staheli, *conductor*

None Other Lamb — Craig Courtney

Group Sing

Home I'll Be — Rite MacNeil

Nathan Botts, *trumpet*
Kenneth Owen, *piano*
Gerald Reynolds, *drum*

The Road Home — Stephen Paulus (b. 1949)

Combined Choirs

As you leave this evening, please leave your music for the group sing in the foyer at the top of the stairs.

Upcoming Events

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Men's Chorus
Women's Chorus
November 8–9, 7:30 P.M.
de Jong Concert Hall

BYU Singers
Concert Choir
November 15, 7:30 P.M.
de Jong Concert Hall
7:30 P.M.

Celebration of Christmas
December 6–7, 7:30 P.M.
December 7, 2:00 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Canyonlands New Music Ensemble

7:30 P.M.
8 October 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Canyonlands New Music Ensemble

The Canyonlands New Music Ensemble is dedicated to presenting a broad spectrum of contemporary music, from Ligeti to Schoenberg, Copland to Davies, Reich to Webern. The ensemble provides the opportunity for the community to hear new works and functions as a performance venue for faculty, professional musicians, and as an educational experience for university students. The ensemble first came into being in 1977 and has been directed by Morris Rosenzweig since 1988. Canyonlands has drawn large and enthusiastic crowds in Salt Lake City and has appeared at Utah State University, Brigham Young University, the University of Wyoming, the 1992 New Music Utah Festival, the Governor's Arts Awards Ceremony, and the NOVA Series. Canyonlands has recorded works of several Utah composers, which can be found on CRI CD 787 and Centaur CD 2360.

Program

Hymnus II for Cello and Double Bass — Alfred Schnitkke (b. 1934)

Noriko Kishi, *cello*
Corbin Johnston, *double bass*

Electric Counterpoint for Guitar and Tape (1987) — Steve Reich (b. 1936)

Tully Cathey, *guitar*

Riconoscenza per Goffredo Petrassi for Violin (1984) — Elliott Carter (b. 1908)

Joseph Evans, *violin*

Notturno (1974) — Donald Martino (b. 1931)

Morris Rosenzweig, *conductor*
Carlton Vickers, *piccolo, c flute, alto flute*
Jaren Hinckley, *clarinet, bass clarinet*
Joseph Evans, *violin, viola*
Noriko Kishi, *cello*
Jed Moss, *piano*
Glenn Webb, *percussion*

Upcoming Events

Saxophone Quartet
October 9, 7:30 P.M.
Madsen Recital Hall

Group for New Music
October 12, 7:30 P.M.
Madsen Recital Hall

Utah Crosstalk
Electronic Music from BYU and U. of U.
October 16, 7:30 P.M.
Madsen Recital Hall

Julie Bevan Reed, *cello*
Faculty Recital
October 18, 7:30 P.M.
Madsen Recital Hall

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Saxophone Quartet Recital

Students of DB Long

7:30 P.M.
9 October 2002
Madsen Recital hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

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Program

Le Veillee de L'ange Gardien — Gabriel Pierné (1863–1937)

Marche des Petits Soldats de Plomb — Gabriel Pierné

Chanson de la Grand Maman — Gabriel Pierné

Daren Smith, *soprano saxophone*
Megan Fisher, *alto saxophone*
Chris Wilson, *tenor saxophone*
Garin Fuhriman, *baritone saxophone*

Three Improvisations for Saxophone Quartet — Phil Woods (b. 1931)

I.
II.
III.

Bret Pimentel, *soprano saxophone*
Tanya Jo Mitchell, *alto saxophone*
Philip Nelson, *tenor saxophone*
John Bolton, *baritone saxophone*

Upcoming Events

Group for New Music
October 12, 7:30 P.M.
Madsen Recital Hall

Utah Crosstalk
Electronic Music from BYU and U. of U.
October 16, 7:30 P.M.
Madsen Recital Hall

Julie Bevan Reed, ***cello***
Douglas Reed, ***piano***
Faculty Recital
October 18, 7:30 P.M.
Madsen Recital Hall

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Group for New Music

Murray Boren, *director*

with
Susan Alexander, *soprano*
BYU Cello Studio
Julie Bevan Reed, *conductor*

7:30 P.M.
12 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Program

Bachianas brasileiras No. 1 (1941) — Heitor Villa-Lobos (1887–1959)
- Introduction (Embolada)
- Preludio (Modinha)
- Fugue (Conversa)

Julie Bevan Reed, *conductor*
Desiree Ashworth, Megan Boyle, Adam Crandell, Robyn Decker, Stephen Fairbanks, Harmony Higgs, Scott Lesser, Elizabeth Loe, Ramona McConkie, Jill Niven, Tyree Pini, Angie Richards, Jordan Schramm, *cellos*

Five Short Pieces for Woodwind Quartet (1997) — Leo Kraft (b. 1922)

Rebecca Svedin, *flute*
Kira Leavitt, *oboe*
Penny Warnick, *clarinet*
Elaine Guthrie, *bassoon*

Chaconne (2000) — David Liptak (b. 1949)

Gillian Campbell, *violin*
Liz Samuelsen, *violin*
Leslie Richards, *viola*
Scott Lesser, *cello*

Black Anemones (1981) — Joseph Schwantner (b. 1943)

Rebecca Svedin, *flute*
Amalie Wickes, *piano*

Bachianas brasileiras No. 5 (1945) — Heitor Villa-Lobos
- Aria (Cantilena)
- Dansa (Martelo)

Susan Alexander, *soprano*
Julie Bevan Reed, *conductor*

Upcoming Events

Utah Crosstalk
Electronic Music from BYU and U. of U.
October 16, 7:30 P.M.
Madsen Recital Hall

Julie Bevan Reed, ***cello***
Douglas Reed, ***piano***
Faculty Recital
October 18, 7:30 P.M.
Madsen Recital Hall

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brandon Matthews

Piano

Student of Mona Smith

Sophomore Recital

7:30 P.M.
17 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Program

Prelude in E-flat Minor and Fugue in D-sharp Minor, BWV 853	Johann Sebastian Bach (1685–1750)
Sonata in B-flat Major, K. 570 Allegro Adagio Allegretto	Wolfgang Amadeus Mozart (1756–1791)
Ballade in G Minor, op. 118, no. 3	Johannes Brahms (1833–1897)
Intermezzo in B-flat Minor, op. 117, no. 2	Johannes Brahms
Ballade	Claude Debussy (1862–1918)
Sonata No. 3 for Piano in A Minor, op. 28 Allegro tempestoso	Sergey Prokofiev (1891–1953)

Upcoming Events

Julie Bevan Reed, ***cello***
Douglas Reed, ***piano***
Faculty Recital
October 18, 7:30 P.M.
Madsen Recital Hall

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

Octubafest
October 23, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Jeffrey Shumway, ***piano***
Faculty Recital
October 29, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Julie Bevan Reed
Cello

Douglas Reed
Piano

An Evening of French Music for Cello and Piano

Faculty Recital

7:30 P.M.
18 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Program

Sonata for Cello and Piano in E Major — François Francoeur (1698–1787)
- Adagio cantabile
- Tempo di gavotta
- Largo cantabile
- Allegro vivo

Romance, op. 69 — Camille Saint-Saëns (1835–1921)

The Swan, from *Carnival of the Animals* — Camille Saint-Saëns

Sicilienne, op. 78 — Gabriel Fauré (1845–1924)

Papillon, op. 77 — Gabriel Fauré

Three Pieces for Violoncello and Piano — Nadia Boulanger (1887–1979)
- Modéré
- Sans vitesse et à l'aise
- Vite et nerveusement rythmé

Sonata in A Major for Cello and Piano — César Franck (1822–1890)
- Allegretto ben moderato
- Allegro
- Recitativo—Fantasia
- Allegretto poco mosso

Upcoming Events

Orpheus Winds
October 22, 7:30 P.M.
Madsen Recital Hall

Octubafest
October 23–26, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Jeffrey Shumway, *piano*
Faculty Recital
October 29, 7:30 P.M.
Madsen Recital Hall

David Randall, *clarinet*
Jaren Hinckley, *clarinet*
Faculty Recital
November 1, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Orpheus Winds

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
David Randall, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

7:30 P.M.
22 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

- Remain quiet and attentive during the performance.
- Show their appreciation by applauding at the end of the performance. (Whistling and yelling are for outdoor activities.)
- Find a babysitter for young children who are not old enough to understand or enjoy the performance.
- Remain seated during the entire performance.
- Wait until applause begins to leave or return to their seats.
- Never enter or exit the auditorium while a group is performing.
- Leave food and drink outside the auditorium.
- Are on time for the performance.

BYU's School of Music has a goal to educate the public as well as its own music students. In this spirit, we have outlined what are widely considered appropriate behaviors for audience members at a musical performance. In today's world, our students participate in many types of activities. What may be considered appropriate at a sporting event may not be appropriate at a concert. Please take these suggestions in the spirit that they are given, as they will increase everyone's enjoyment of the performance.

Program

Sinfonia (1949) — Bernhard Heiden (1910–2000)

Wind Quintet in A-flat Major, H. 67 — Gustav Holst (1874–1934)
- Allegro moderato (un poco rubato)
- Adagio
- Minuet (in Canon): Allegretto
- Air and Variations: Poco allegro e cantabile

Intermission

Aires Tropicales — Paquito D'Rivera (b. 1948)
- Alborada
- Son
- Habanera
- Vals Venezolano (To Antonio Lauro)
- Dizzyness (To Dizzy Gillespie)
- Contradanza (To Ernesto Lecuona)
- Afro

Upcoming Events

Octubafest
October 23–26, 7:30 P.M.
Madsen Recital Hall

Carmen
October 23–31, November 1–2, 7:30 P.M.
de Jong Concert Hall

Jeffrey Shumway, *piano*
Faculty Recital
October 29, 7:30 P.M.
Madsen Recital Hall

David Randall, *clarinet*
Jaren Hinckley, *clarinet*
Faculty Recital
November 1, 7:30 P.M.
Madsen Recital Hall

Group for New Music
November 2, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

OcTUBAfest 2002

Joint Faculty Recital
Steve Call, *tuba & euphonuim*
Dan Bachelder, *trombone & euphonuim*
Wednesday, October 23, 7:30 P.M.

Utah Premiere Brass with
Soloists from U.S. Navy Band
Thursday, October 24, 7:30 P.M.

U.S. Navy Band Tuba-Euphonium Quartet
Friday, October 25, 7:30 P.M.

OcTUBAfest Workshop
Tuba Clinic, 9:00 A.M.
Euphonium Clinic, 10:00 A.M
Tuba and Euphonium Master Class, 11:00 A.M
Saturday, October 26

Grand OcTUBAfest Concert
BYU Tuba-Euphonium Ensemble
U.S. Navy Tuba-Euphonium Quartet
Faculty Jazz Artist Steve Call, *tuba*
Guest Jazz Artist Joe Dollard, *euphonium*
Saturday, October 26, 7:30 P.M.

Madsen Recital Hall
October 2002
Harris Fine Arts Center

Steve Call

Dr. Steve Call has been organizing and presenting OcTUBAfest and TubaChristmas for more than twenty years. The tuba instructor at Brigham Young University since 1979, Call also teaches euphonium, jazz piano, and jazz combos and directs the BYU Jazz Legacy Dixieland Band. A native of Brigham City, Call studied at Utah State University, North Texas State University, and University of Utah.

As a soloist, Call has presented guest recitals and concerto performances throughout the United States. His solo performance of "Tubby the Tuba" for solo tuba, narrator, and orchestra was released on CD as part of the Macmillan/McGraw-Hill *Share the Music* series.

He is a founding member and organizer of the International Tuba-Euphonium Association. A crusader for the tuba in jazz, Call has published numerous articles and reviews on jazz tuba and is author of two chapters on the tuba in jazz and commercial music that appear in *The Tuba Source Book,* published by Indiana University Press. He served as chairman of the jazz improvisation competitions and adjudicator for International Tuba-Euphonium Association symposia.

Daniel Bachelder

Dr. Daniel Bachelder is a professor of music at Brigham Young University, where he has taught since 1976. His primary responsibilities incorporate those subjects related to brass choir, trombone choir, brass pedagogy, brass quintet performance, trombone performance, and music education.

Bachelder's *Guide to Teaching Brass* was published by McGraw-Hill. Many of his compositions and arrangements have been published by Shawnee Press and TUBA Press.

His expertise in trombone and euphonium is in wide demand throughout the United States as a clinician and adjudicator. In addition to his teaching, publishing, and adjudicating, Bachelder is a well-known soloist.

United States Navy Band Tuba-Euphonium Quartet

The Navy Band Tuba-Euphonium Quartet is internationally recognized as a driving force in low-brass music and one of the premier ensembles of its kind. Formed in 1985 by members of the U.S. Navy Band in Washington, D.C., this unique ensemble has thrilled audiences with arrangements of popular melodies and classical transcriptions.

The quartet has been featured in recitals, clinics, and conferences at Brigham Young University, as well as International Tuba-Euphonium Conferences at the University of Texas in Austin; Colonial Tuba-Euphonium Institute in Indiana, Pennsylvania; and University of Minnesota in Minneapolis. Additionally, the group has performed in Sapporo, Japan, and Stockholm, Sweden.

In reference to their performance at the International Tuba-Euphonium Conference at the University of Kentucky in Lexington in May 1992, the TUBA Journal stated "the

USNBTEQ is varied musically, individually and instrumentally (euphonium, E-flat and CC tuba), and they ended a morning recital with an enthusiastic package that kept the audience enthralled and asking for more."

The quartet often appears as part of the U.S. Navy Band's Music in the Schools program, offering performances in elementary and secondary schools that are both entertaining and educational.

Directed by master chief musician Roger L. Behrend, euphonium, the quartet also includes chief musicians Andrew Carlson, e-flat tuba; J. Kelly Diamond, tuba; and S. Joe Dalard, euphonium.

Utah Premiere Brass
Alan Boyer, Music Director

Utah Premiere Brass (UPB) was founded in 1999 as a British-style 10-piece brass ensemble. In 2000, players were added to the ensemble, resulting in a full 28-piece brass band. Brass bands in the USA are modeled on their British counterparts, of which there are over two thousand in existence.

Brass bands were often associated with mills (factories) and collieries (coal mines), whose owners sponsored the local band to provide entertainment for workers. The brass band movement quickly became competitive, and a number of contests were established to see which village had the best band. This competitive spirit is still extremely strong in the United Kingdom, and the standard of playing is often likened to that of the world's finest symphony orchestras.

The North American Brass Band Association works to promote British-style brass bands. Many bands exist in the eastern states of the country with growing numbers in the western states.

In Utah at the beginning of the 20th century, more than 100 bands existed, mostly because of the numerous Latter-day Saint converts from Great Britain.

UPB's goal is to reintroduce the British-style brass band into Utah to bring back a rich musical heritage that has almost disappeared. UPB has established educational programs that bring its members into schools to give master classes and assist in setting up brass bands in the communities in Utah.

The band is directed by Alan Boyer, a British native who has performed and conducted at the highest level in the United Kingdom brass band movement and is keen to use those experiences to make UPB a world force in the brass band movement.

Boyer started his musical career as a cornet player and majored in the subject at Sheffield University. He holds diplomas from London's Trinity College and the London College of Music. In 1998 Alan moved to Utah with his wife, Anne, principal cornet of UPB, and son James, a trombone player and percussionist.

Todd Fiegel

Dr. Todd Fiegel, conductor, clinician, and consultant, resides in Salt Lake City. He attended the University of Wisconsin and University of Colorado and has been director of bands at the University of Wisconsin—Eau Claire, Idaho State University, and Muskingum College and was professor of trumpet and conducting at the University of Montana. Dr. Fiegel is an active clinician and guest conductor in both the United States and Canada, where he has conducted from westernmost Vancouver Island to the eastern coast of Newfoundland.

Fiegel has conducted his silent film score *Celluloid Tubas* in well over 100 performances coast-to-coast, including three performances at International Tuba-Euphonium Conferences (ITEC). *Celluloid Tubas*, along with adaptations of Roadrunner and Disney cartoons, were performed at the 2002 U.S. Army Band Tuba-Euphonium Conference in Washington, D.C., and at the 2002 ITEC in North Carolina, where Fiegel conducted the World All-Star Tuba-Euphonium Ensemble. In November 2001, he guest conducted the Denver Brass in an entire concert of film music.

Fiegel is also a serious devotee of film music research, lecturing frequently on the subject and preparing articles for publication. His thorough examination of Bernard Herrmann's landmark score for *The Day the Earth Stood Still* was the centerpiece of the premiere issue of *The Journal of Film Music*, published last spring.

Robin Hancock

Dr. Robin Hancock is a member of the piano faculty at Brigham Young University and director of piano accompanying programs. He holds degrees from Central Washington University, Brigham Young University, and Boston University. He was previously on the faculties of University of Massachusetts, Dartmouth, and Brookline Music School and was organist for the Christian Science church. He grew up in the Seattle area where he was part of his family's show with a USO troupe performing at Fort Lewis, Washington, during the Vietnam years. He has concertized as a chamber musician around the world and is a member of three piano ensembles: the American Piano Quartet, the Utah Piano Quartet, and the Hancock Brothers Duo.

BYU Tuba-Euphonium Ensemble

Founded in 1986, the BYU Tuba-Euphonium Ensemble performs regularly on the BYU campus. The group is featured at annual OcTUBAfest and TubaChristmas events. In 1996 the ensemble was featured at the Utah Music Educator's Conference in St. George. In 1998 the ensemble was featured in a concert with the U.S. Navy Band playing the classic American march "Them Basses." The ensemble plays a wide variety of literature from Renaissance dances to jazz tunes.

Wednesday, October 23, 2002

Faculty Recital

Steve Call, *contrabass tuba, bass tuba, helicon*, and *euphonium*
Daniel Bachelder, *trombone* and *euphonium*
Robin Hancock, *piano*
Monica Call, *cello*

Vocalise Nicola — Nicola Porpora (1686–1768), Arr. Cryder

Sinfonia — Giovanni Battista Pergolesi (1710–1736), Arr. Bachelder

Daniel Bachelder, *trombone*
Robin Hancock, *piano*

Concerto for Bass Tuba — Ralph Vaughan Williams (1872–1958)
- Allegro moderato
- Romanza: Andante sostenuto
- Finale: Rondo Alla Tedesca

Steve Call, *bass tuba*
Robin Hancock, *piano*

INTERMISSION

Suite — Jakob Klien
- Praeludium
- Gavotte
- Fugue
- Gigue

Monica Call, *cello*
Steve Call, *bass tuba*

Romance — Carl Maria von Weber (1786–1826), Arr. Wagenhauser

Arioso — Warren Benson (b. 1924)

Steve Call, *contrabass tuba*
Robin Hancock, *piano*

Concert Piece No. 5 — B.M. Blazevitch (1881–1942)

Daniel Bachelder, *euphonium*
Robin Hancock, *piano*

Introduction and Dance — Joseph Edouard Barat (1882–1963)

Steve Call, *euphonium*
Robin Hancock, *piano*

Beelzebub — A. Catazzoi

Steve Call, *helicon*
Robin Hancock, *piano*

Thursday, October 24, 2002

Utah Premiere Brass

Alan Boyer, *artistic director* and *conductor*
Andy Carlson, *tuba soloist*
Kelly Diamond, *tuba soloist*
Roger Beherend, *euphonium soloist*

Folk Festival — Dmitry Shostakovich (1906–1975)

Suite No. 1 in E-flat, op. 28, no. 1 — Gustav Holst (1878–1934)
- Chaconne
- Intermezzo
- March

Largo al Factotum — Gioachino Rossini (1792–1868), Arr. Roberts

Them Basses — Getty Herschel Huffine (1887–1947)

Joined by BYU Tuba-Euphonium Ensemble

Intermission

Fantasie Original on a Theme of Picchi — Simone Mantia (1873–1951), Arr. Hornstein

Concerto for Tuba and Brass Band — Martin Ellerby (b. 1957)

The Stars and Stripes Forever — John Philip Sousa (1854–1932)

Friday, October 25

The United States Navy Band Tuba-Euphonium Quartet

Program to be selected from the following:

El Gato Montes	Traditional Spanish Melody
Dance of the Tumblers	Nikolay Rimsky-Korsakov (1844–1908) Arr. Corky Fabrizio
British Eighth March	Zo Elliott (1891–1964) Arr. J. Kelly Diamond
Auburn Is the Colour	Michael Forbes
Fanfare No. 1	Jeffery Taylor
Bavarian Stew	Rolf Wilhelm (b. 1927)
Tubasonatina	Thom Ritter George (b. 1942)
With This Love	Anonymous Arr. Michael Forbes
St. James Infirmary	Joe Primrose Arr. Michael Forbes
The Preacher	Horace Silver (b. 1928) Arr. Harold Salotti

Saturday, October 26

Grand OcTUBAfest Concert

Roger Beherend, *euphonium*
Joseph Dollard, *euphonium*
Andrew Carlson, *tuba*
Kelly Diamond, *tuba*
Todd Fiegel, *conductor, composer-arranger*
BYU Tuba-Euphonium Ensemble
Daniel Bachelder, *euphonium*
Matt Boehme, *euphonium*
Steve Call, *tuba* and *euphonium*
Joe Jensen, *tuba*
Golden Lund, *tuba*

Baby Elephant Walk — Henry Mancini (1924–1994)

Pink Panther — Henry Mancini

Adult Beverage Barrel Polka — Traditional

Wabash Cannonball — Traditional

BYU Tuba Euphonium Ensemble

Billie's Bounce — Charlie Parker (1920–1955)

The Nearness of You — Hogey Charmichael (1899–1981)

What Is This Thing Called Love — Cole Porter (1891–1964)

Joe Dollard and Steve Call

Intermission

Celluloid Tubas — Todd Fiegel

Pachyderms Pinkus Lowus-Blowus, — Frank Churchill, Oliver Wallace
Adapted from the score for *Dumbo* (1941) — Arr. Todd Fiegel

A Little Tuba Music for Roadrunner and Coyote — Carl Stalling, Milt Franklyn
Arr. Todd Fiegel

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jeffrey Shumway

Piano

Faculty Recital

7:30 P.M.
29 October 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

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Program

Sonata in F Major, op. 54 In Tempo d'un Menuetto Allegretto—Piu allegro	Ludwig van Beethoven (1770–1827)
Nocturne No. 5 in B-flat Major, H. 37	John Field (1782–1837)
Nocturne in C-sharp Minor, op. 15, no. 1	Fryderyk Chopin (1810–1849)
Nocturne in D-flat Major, op. 84, no. 8	Gabriel Fauré (1845–1924)
Images, Book I Reflets dans l'eau Hommage à Rameau Mouvement	Claude Debussy (1862–1918)
Overture to *Tannhäuser*	Richard Wagner (1813–1883) Arr. Franz Liszt

Upcoming Events

Group for New Music
November 2, 7:30 P.M.
Madsen Recital Hall

Brass and Saxophone Chamber Night
November 5, 7:30 P.M.
Madsen Recital Hall

Jazz Legacy Dixieland Band
November 6, 7:30 P.M.
Madsen Recital Hall

Utah Symphony
November 7, 7:30 P.M.
de Jong Concert Hall

Folk Ensemble
November 8, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Group for New Music

Murray Boren, *director*

Music of Michael Hicks

7:30 P.M.
2 November 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

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Program

Exegesis of Soul (1989)

Neesha Nelson, Rhett Nelson, Philip Nelson, John Bolton, *saxophones*

American Essay: 1876 (1975)

Paul Abegg, *violin*
Brandon Joyce, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Gate 13 (1986)

Ronald Brough, *percussion*

Spell (1987)

April Clayton, *flute*

Strategy of Looms (1991)

Paul Abegg, *violin*
Brendon Joyce, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Rain Tiger (2002)*

Claudine Bigelow, *viola*
Ruth Monson, *"shadow" viola*
Jaren Hinckley, *clarinet*
Ronald Brough, *steel drums*
Ryan Brough, *maracas*
Neil Thornock, *toy piano*
Jayne Galloway, *piano*
Christian Asplund, Steve Ricks, *bowls*
Murray Boren, *conductor*

* Premier performance

Upcoming Events

Brass and Saxophone Chamber Night
November 5, 7:30 P.M.
Madsen Recital Hall

Jazz Legacy Dixieland Band
November 6, 7:30 P.M.
Madsen Recital Hall

Utah Symphony
November 7, 7:30 P.M.
de Jong Concert Hall

Folk Ensemble
November 8, 7:30 P.M.
Madsen Recital Hall

Harp Ensemble
November 9, 7:30 P.M.
Madsen Recital Hall

Saxophone Chamber Night
November 12, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brass and Saxophone Chamber Night

7:30 P.M.
5 November 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

Good Audience Members:

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Program

Fanfare — Paul Dukas (1865–1935), Arr. Barrington

Jazz Etude — Don Haddad

Scherzo and Lied — Ludwig Mauer (1789–1878)

B.J. Cox, *trumpet*
Krista Lausch, *trumpet*
Miles Miller, *horn*
Alisha Ard, *trombone, coach*
Dan Barrett, *bass trombone*

Concerto in G Major — Georg Philipp Telemann (1618–1767), Arr. Fisher
- Adagio
- Allegro
- Grave
- Allegro

Spinning Song — Felix Mendelssohn (1809–1847), Arr. Teal

Introduction and Scherzo — Robert Clérisse (1899–1973)

Daren Smith, *soprano saxophone*
Megan Fisher, *alto saxophone*
Chris Wilson, *tenor saxophone*
Garin Fuhriman, *baritone saxophone*

Now is the Month of Maying — English Madrigal

Suite — Tomaso Giovanni Albinoni (1671–1750)
- Allegro

Overture from *Barber of Seville* — Gioachino Rossini (1792–1868), Arr. Denroche

Nathan Galloway, *trumpet, coach*
Dale Richards, *trumpet*
Jordan Jacobson, *trombone*
Lucy Hall, *horn*
Golden Lund, *tuba*

Quartet No. 1 — Kerry Turner
Allegro

Renee Wilson, *horn*
Mariah Stringer, *horn*
Jennifer Strand, *horn*
Rebecca Howell, *horn*

Sonata from *Die Bänkelsängerlieder* — Anonymous (ca. 1684), Arr. King

Voluntary on Old 100th — Henry Purcell (1659–1695), Arr. King

Water Music, HWV. 348–350 — George Frideric Handel (1685–1759)
Andante
Allegro

Josh Paul, *cornet*
Kip Smith, *cornet*
Erin Bailey, *cornet*
Kurtis Henderson, *horn*
Melissa Pratt, *horn*
James Cavan, *horn*
Marcus Bowers, *euphonium*
Cory Pitcher, *tuba*

String Quartet No. 4, BB. 95 — Béla Bartók (1881–1945), Arr. Mitchell
Allegro

Sérénade Mélancolique — Robert Clérisse

Improvisation No. 1, from Three Improvisations — Phil Woods (b. 1931)

Bret Pimentel, *soprano saxophone*
Tanya Jo Mitchell, *alto saxophone*
Philip Nelson, *tenor saxophone*
John Bolton, *baritone saxophone*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jazz Legacy Dixieland Band

Steve Call, *director*

George Bailey, *clarinet*
Bret Pimentel, *clarinet* and *saxophone*
Daniel Henderson, *trumpet*
Dale Richards, *trumpet*
Alisha Ard, *trombone*
Kristen Bromley, *banjo*
Jennie Bangerter, *piano*
Ontario Britton, *tuba*
Brandon Cummings, *drums*

7:30 P.M.
6 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone in attendance can enjoy the program prepared for this performance, we ask for your attention to several issues. Please notice the organization of the program so that your applause will be offered at appropriate intervals in the program. Entire works or groupings of pieces will usually be performed without interruption. If you must leave during the performance, please wait, if possible, for applause time to do so.

Because of the wide variety of offerings for audiences in our culture, we kindly ask that you help maintain the more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

We thank you for not bringing babies or children too young to enjoy this performance.

Please notice the exit nearest you in the event of an emergency.

Program

Bourbon Street Parade	Paul Barbarin (1899–1969)
At the Jazz Band Ball	Original Dixieland Jazz Band
Wild Man Blues	Jelly Roll Morton (1890–1941)
Do You Know What it Means to Miss New Orleans?	De Lange and Alter (1904–1943)
Ain't Misbehavin'	Thomas "Fats" Waller Andy Razaf
Black and Blue	Thomas "Fats" Waller Andy Razaf
Honeysuckle Rose	Thomas "Fats" Waller Andy Razaf

Intermission

The Darktown Strutters' Ball	Shelton Brooks
Avalon	Al Jolson (1886–1950)
Mood Indigo	Duke Ellington (1899–1974)
Hello, Dolly!	Jerry Herman
Battle Hymn of the Republic	Traditional
Just a Closer Walk With Thee	Traditional

Upcoming Events

Utah Symphony
November 7, 7:30 P.M.
de Jong Concert Hall

Folk Ensemble
November 8, 7:30 P.M.
Madsen Recital Hall

Harp Ensemble
November 9, 7:30 P.M.
Madsen Recital Hall

Saxophone Chamber Night
November 12, 7:30 P.M.
Madsen Recital Hall

Syncopation
November 13, 7:30 P.M.
Madsen Recital Hall

Wind Symphony
November 13, 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Darren Bastian

Percussion
Student of Ron Brough

Junior Recital

Assisted by
Joanna Oshida, *piano*
Kevin Meyer, *drums*

7:30 P.M.
7 November 2002
Madsen Recital Hall
Harris Fine Arts Center

Concert Etiquette

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Program

Unchosen path — Brad Stirz (b. 1958)
- Turning
- Walking
- Running

Trilogy: Three Movements for Solo Vibraphone — Tim Huesgen (b. 1957)
- A Vision in a Dream
- A Fragment
- With a Mazy Motion

Seventh Heaven — Gary Chaffee

Concertino for Marimba — Paul Creston (1906–1985)
- Vigorous
- Calm
- Lively

Upcoming Events

Folk Ensemble
November 8, 7:30 P.M.
Madsen Recital Hall

Harp Ensemble
November 9, 7:30 P.M.
Madsen Recital Hall

Saxophone Chamber Night
November 12, 7:30 P.M.
Madsen Recital Hall

Syncopation
November 13, 7:30 P.M.
Madsen Recital Hall

Wind Symphony
November 13, 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Folk Music Ensemble

Mark Geslison, *director*

with special guests

Matt Hartz, *fiddle*
Danita Hartz, *fiddle*

7:30 P.M.
8 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone in attendance can enjoy the program prepared for this performance, we ask for your attention to several issues. Please notice the organization of the program so that your applause will be offered at appropriate intervals in the program. Entire works or groupings of pieces will usually be performed without interruption. If you must leave during the performance, please wait, if possible, for applause time to do so.

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Program

Orange Blossom Special

The Fox

Cherokee Shuffle

Limerock

Forget About It

Dueling Banjos

American Quintet

Blackberry Blossom

Planxty Brown/ Magpie/ King of the Pipers

Music for a Found Harmonium

Polka.com

El Cumbanchero

The Duel

Mouth of the Tobique

Celtic Quintet

Intermission

Everyone is invited to enjoy the folk music feast in the Madsen foyer.

Special Guests Matt Hartz and Danita Hartz

12th Street Rag

It Ain't Love

Gary Owen

Back up and Push

Cuban Taxi Ride

Oh, Atlanta

American Quartet

Fiddle Finale

Matt Hartz and Danita Hartz
Folk Music Ensemble Fiddlers

Upcoming Events

Christmas Around the World
featuring the BYU Folk Music Ensemble
December 6–7
Marriott Center

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Women's Chorus

Andrew Crane, *conductor*

Men's Chorus

Rosalind Hall, *conductor*

7:30 P.M.
8–9 November 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

Two Latin Settings

O aula nobilis — William Mathias (1934–1992)

Cantate Domino — Hans Leo Hassler (1564–1612)

Three Psalms

Psalm 23 — Franz Schubert (1797–1828)

Salmo 150 — Ernani Aguiar

Ave Maria — Gustav Holst (1874–1934)

From the Great Poets

Heart! We Will Forget Him (Emily Dickinson) — James Mulholland

Robert Davis, *horn*

When Daisies Pied (William Shakespeare) — John Rutter

Kenneth Owen, *conductor*
Daniel Bloomberg, *piano*
Kristi Dudoit, *bass*

Folk Songs and Spirituals

The Little Red Lark — Arr. Mack Wilberg

Kenneth Owen, conductor

On and On — Arr. Mack Wilberg

Song for the Mira — Allister MacGillivray
Arr. Stuart Calvert

Ride on, King Jesus! — African American Spiritual
Arr. Moses Hogan

Women's Chorus

Andrew Crane, *conductor*

Jennifer Anderson, Jessica Archibald, Amy Butler, Emily Neilsen, Kenneth Owen, Lauralyn Swim, Melissa Thorne, *accompanists*

Psalm of Praise — Joseph M. Martin

Nathan Cramer, *trumpet*

Two Russian Choruses

Spaseniye sodelal — Paul Tchesnokoff (1877–1944)

Salvation is created in the midst of the earth, O God.
Alleluia!

Bogoroditse Devo — Serge Rachmaninoff (1873–1943)

Rejoice, O Virgin Mary, the Lord is with you,
Blessed art thou among women,
For you have borne the Savior of our souls.

The Road Home

Linden Lea — Ralph Vaughan Williams (1872–1958)

Within the woodland flowery gladed,
By the oak tree's mossy moot,
The shining grass blades, timber shaded,
Now do quiver underfoot;
And birds so whistle overhead,
And water's bubbling in its bed,
And there for me, the apple tree do lean down low in Linden Lea.

When leaves that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing
Up upon the timber tops;
And brown leav'd fruit's a-turning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree do lean down low in Linden Lea.

Let other folk make money faster,
In the air of dark-room'd towns;
I don't dread a peevish master,
Though no man may heed my frowns;
I be free to go abroad, Or take again my homeward road,
To where for me, the apple tree do lean down low in Linden Lea.

—W. Barnes

The West Wind — Robert Cundick

It's a warm wind, the west wind, full of bird's cries.
I never hear the west wind but tears are in my eyes.
For it comes from the west lands, the old brown hills,
And April's in the west wind, and daffodils.

It's a fine land, the west land, for hearts as young as mine,
Apple orchards blossom there, and the air's like wine,
There is cool grass there where men may lie and rest,
And the thrushes are in song there, fluting from their nests.

Will you not come brother? You have been long away.
It's April, and blossom time, and white is the spray.
And bright is the sun, brother, and warm is the rain.
Will you not come home, brother, home to us again?

The young corn is green, brother, where the rabbits run,
It's blue sky and white clouds and warm rain and sun,
It's song to a man's soul, brother, fire to a man's brain!
To hear the wild bees and see the merry spring again!

Larks are singing in the west, brother, above the green wheat,
So will you not come home, brother, and rest your tired feet?
I've a balm for bruised hearts, brother, sleep for aching eyes,
Says the warm wind, the west wind, full of bird's cries.

It's the white road west-ward, the road I must tread,
To the green grass, the cool grass, and rest for heart and head,
To the violets, and the brown brooks, and the thrushes' song.
In a fine land, the west land, the land where I belong.

—John Masefield

Two International Folk Songs

Hava Nagila (Israel) — Arr. Bryan Davies
Hol' You Han' (Jamaica) — Arr. Paul Rardin

Paint Your Wagon — Frederick Loewe
Arr. Lyle Durland

I'm On My Way
Maria
There's a Coach Comin' In
Wanderin' Star
Hand Me Down that Can of Beans
I'm On My Way

Lee Ragsdale, Joel Frost, *soloists*
Nathan Casper, Kevin Carlin, Drew Graham, Scott Henderson, Jordan Hull, David Kreuger, Brandon Muirhead, Richard Parkinson, Gerald Reynolds, Enoch Sinclair, Michael Skeen, Brady Toone, Christian Witt, *dancers*
Kevin Carlin, *harmonica*
Steven Landon, *Jew's harp*
Hapaki Franco, Ammon Johnson, Brandon Leavitt, Eric Lew, Paul Wells, *fiddles*
Nathan Bigler, D. Hampton Bisson, Robert Carter, Richard Culatta, Joel Frost, D. Conrad Marble, *percussion*
Megan Sanborn-Jones, *choreography*

Men's Chorus

Rosalind Hall, *conductor*
Douglas Reed, Nathan Wright, *accompanists*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Harp Solo and Ensemble Night

ShruDeLi Ownbey, *director*

7:30 P.M.
9 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Marche Militaire Francaise, from *Suite Algerienne* — Camille Saint-Saëns (1835–1921), Arr. Henriette Renié

Anamae Anderson, Marilyn Becraft, Danielle Bird, Stephanie Sontag, Alyson Toone, Niki Tengan, Melissa Woodward, *harps*
Jennie Hawkes, Becky Roslet, *violins*
Chad Frandsen, *viola*
Angie Richards, *bass*

Reverie du Soir, from *Suite Algerienne* — Camille Saint-Saëns, Arr. Henriette Renié

Anamae Anderson, Marilyn Becraft, Kristina Kremsner, Kate Sonne, Stephanie Sontag, Alyson Toone, Niki Tengan, Melissa Woodward

Dagon — Camille Saint-Saëns, Arr. Henriette Renié

Anamae Anderson Marilyn Becraft, Danielle Bird, Alicia Duncan, Shelley Jones, Anna Wengreen

First Arabesque — Claude Debussy (1862–1918)

Anna Wengreen

Fugue, from Suite for Harp, op. 83 — Benjamin Britten (1913–1976)

Alicia Duncan

La Danse des Sylphes — Felix Godefroid (1818–1897)

Shelley Jones

Shaker Melody — Folk Song, Arr. S. O'Meara

Pins de Charlannes — Henriette Renié (1875–1956)

Jessica Brinton, Kristen Bylund, Kristen Jeppsen, Joanna Pace, Jennifer Sorensen, Micci Sumsion

Prelude, from Little Suite for Three Harp Ensemble — D. Owens
Waltz, from Little Suite for Three Harp Ensemble — D. Owens

Elisa Anderson, Amy Ellsworth, Skye England, Amber Kuhn, Diane Merritt, Jan Robertson, Hannah Pritchett

Suite No. 7 — Wilhelm Posse (1852–1925)

Anamae Anderson

Sonata for the Harp — Germaine Tailleferre (1892–1983)
- Allegretto
- Lento
- Perpetuum mobile

Danielle Bird

Fantaisie—Impromptu — Fryderyk Chopin (1810–1849), Arr. D. W. Fulton

Marilyn Becraft

Oblivion — Astor Piazzolla (1921–1992), Arr. P. Motta

Elite Syncopation — Scott Joplin (1868–1917), Arr. D. Owens

Anamae Anderson, Marilyn Becraft, Sarah Chamberlin, Danielle Bird, Emily Dougall, Alicia Duncan, Ashley Hofer, Amy Hyatt, Shelley Jones, Janelle Kershaw, Laura Payne, Anna Wengreen

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Syncopation

Kristie Arnold, *director*

7:30 P.M.
13 November 2002
Madsen Recital Hall
Harris Fine Arts Center

Program

Performance will include selections from this list.
Soloists to be announced.

All Blues	Miles Davis Arr. Eldridge, Nazarian, Meader
Birdland	Joseph Zawinul Jon Hendricks Arr. Phil Mattson
Chili Con Carne	Anders Edenroth
He's Asleep	Alf Clausen Arr. Michelle Weir
It's Too Late	Carole King Gloria Estefan Arr. Jennifer Kambeitz
More Than Money Can Buy	Robert Bailey
Spain	Chick Corea, A. Jarreau, Maren Arr. Rare Silk
Speak Low	Kurt Weil Arr. Clare Fischer
Spring Can Hang You Up	Tommy Wolf Arr. Robert Bailey
Trickle, Trickle	Clarence Bassett Arr. Steve Zegree
Tuxedo Junction	Buddy Feyne, E. Hawkins, W. Johnson, J. Dash Arr. Jerry Nowak
Waltz for Debbie	Bill Evans Arr. Peder Karlsson
What'll I Do	Irving Berlin

Syncopation 2002–2003
Kristie Arnold, *director*

Soprano
Taylor Simmons
Marin Turley
Katie Cowley
Lauren Crooks

Alto
Kate Maygren
Alisa Stacey
Alicia Packer
Britney Walker

Tenor
Trent Sutton
Zach Herries
Garin Fuhriman

Bass
Jon Black
Nathan Benham

Rhythm Section
Jay Butler, *piano*
Nathan Reese, *bass*
Kristen Bromley, *guitar*
Ben Harmon, *drums*

Upcoming Events

Marching Band
November 14, 7:30 P.M.
de Jong Concert Hall

Vocal Point
November 16, 7:30 P.M.
de Jong Concert Hall

Synthesis
November 20, 7:30 P.M.
de Jong Concert Hall

Jazz Combo
November 21, 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

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Wind Symphony

David Blackinton, *conductor*

7:30 P.M.
13 November 2002
de Jong Concert Hall
Harris Fine Arts Center

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Program

Fiesta	Philip Sparke (b. 1951)
Liebestod	Richard Wagner (1813–1883) Arr. Glenn C. Bainum
Symphony in B-flat Major Moderately fast with vigor Andantino grazioso Fugue	Paul Hindemith (1895–1963)

Intermission

George Washington Bicentennial March	John Philip Sousa (1854–1932)
Country Gardens	Percy Grainger (1882–1961)
Song (For Band)	William Bolcom (b. 1938)
March Militaire Francaise, from *Suite Algerienne* (1880)	Camille Saint-Saëns (1835–1921) Arr. Mark Hindsley
Icarus and Daedalus Fantasy	Keith Gates

Wind Symphony Fall 2002
David Blackinton, *conductor*

Bass
Malena Jones

Piccolo
Anne Galloway

Flute
Margaret Bennett
Kristen Butler
Camilla Thomas

Oboe
Carrie Sandberg
Jessica Schiffman

English Horn
Jessica Schiffman

Bassoon
Michele Bowen
Jen Barborka

E-flat Clarinet
Penny Warnick

Clarinet
Andrea Davis, *principal*
Wendy White
Penny Warnick
Rachel Jones
Philip Nelson
Erin Layton
Eric Zeugschmidt
Wendy Young
April Lyman

Bass Clarinet
Sarah Madsen
Andrea Zundal

Contrabass Clarinet
Bret Pimentel

Alto Saxophone
Neesha Nelson
John Bolton

Tenor Saxophone
Rhett Nelson

Baritone Saxophone
Tanya Mitchell

Horn
Lauralea Otis
Renee Wilson
Mariah Stringer
Jennifer Strand
Rebecca Howell

Cornet
Nathan Galloway,
co-principal
Nathan Botts,
co-principal
Dan Henderson
Dorian Kinder

Trumpet
Seretta Hart
Brian Cox

Trombone
Alisha Ard
Jaron Webster
Kevin Price

Bass Trombone
Richard Stacey

Euphonium
Nick Komen

Tuba
Marcus Bowers
Chris Renberg

Percussion
Tim Fellow
Matt Maxwell
Kevin Meyer
Jayme Wagner
David Zimmerman

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Daniel Thrower

Trumpet
Student of David Brown

Graduate Recital

Assisted by
Douglas Bush, *organ*
Joseph Fifield, *piano*
Deena Robinson, *piano*
Elaine Couthrie, *bassoon*
Serena Kanig, *soprano*
Bob Peterson, *trumpet*
Joel Neves, *conductor*
David Brown, *commentary*

6:30 P.M.
13 November 2002
Provo Tabernacle
Provo, Utah

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A History of the Trumpet

Sonata No. 1 for Cornetto and Basso Continuo
(Performed on C trumpet)
Giovanni Battista Fontana
(ca. 1589–1630)
Arr. Daniel Thrower

Jauchzett gott in allen Landen, BWV 51
No. 1 Aria (performed on natural trumpet)
Johann Sebastian Bach
(1685–1750)

Jauchzett gott in allen Landen, BWV 51
No. 5 Aria (performed on piccolo trumpet by Bob Peterson)
Johann Sebastian Bach

Concerto in E Major, S. 49
Allegro con spirito (performed on E-flat trumpet)
Johann Nepomuk Hummel
(1778–1837)

Erstes Konzertstück in F-moll, op. 11
(Performed on B-flat cornet)
Willy [Vasily] Georgiyevich Brandt
(1869–1923)

'Round Midnight
(Performed on flugelhorn)
Thelonious [Thelious Junior] Sphere Monk
(1917–1982)
Arr. Daniel Thrower

Mini-Suite in Three Movements for
Unaccompanied Trumpet
(Performed on B-flat trumpet)
Murray Boren
(b. 1950)

Essay on Freedom, for 24 Trumpets
Daniel Thrower
(b. 1976)

Trumpet Ensemble

Trumpet Ensemble

Choir I
David Brown
Eli Erickson
Bob Peterson
Erik Pynbe
Alex Smith
Jeff Tate

Choir II
Rick Winscot
Shawn Bennion
Kip Smith
Krista Lausch
Erin Bailey
Dale Richards

Choir III
Josh Poll
Daniel Thrower
Kyle Merkley
Ryan Meyers
Nicholas Greer
Courtney Hohl

Choir IV
Nate Ricks
Grant Willes
Deryle Londsdale
Joe Price
James Whitehead
Mike Hauptman

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Triple Helix

Lois Shapiro, *piano*
Bayla Keyes, *violin*
Rhonda Rider, *cello*

7:30 P.M.
14 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Trio in E-flat, op. 1, no. 1 — Ludwig van Beethoven (1770–1827)

- Allegro
- Adagio cantabile
- Scherzo: Allegro assai
- Finale: Presto

Four Movements for Piano Trio (1990) — Bright Sheng (b. 1955)

Intermission

Piano Trio No. 2 in C, op. 87 — Johannes Brahms (1833–1897)

- Allegro
- Andante con moto
- Scherzo: Presto
- Allegro

Triple Helix

Violinist **Bayla Keyes** was a founder and long-time member of the Evian and Naumburg award-winning Muir String Quartet. She teaches at Boston University College of Fine Arts, is artistic director of Interlochen Chamber Music Festival, and is the founding director of the String Quartet Institute at Tanglewood. She is also an active performer with Musica Viva.

Cellist **Rhonda Rider** was the founding cellist of the Naumburg award-winning Lydian String Quartet. She performs with the chamber players at Boston Conservatory, where she heads the chamber music program and is the founding director of the Cello Seminar. She has premiered works by contemporary composers Elliott Carter, Lee Hyla, Donald Martino, and Steve Mackey.

Pianist **Lois Shapiro** has concertized as soloist and collaborative artist throughout the U.S. and abroad, playing concerts ranging from 18th-century period-performances to premieres of pieces written for her. A winner of the New York Concert Artists Guild Award, Shapiro has recorded on Afka, Channel Classics, Centaur, MLAR, and Pierrot labels. She is on the faculty of Wellesley College, Longy School of Music, and Brandeis.

At Wellesley College, Triple Helix takes lecture-recitals directly into classrooms in which poetry, art history, or even philosophy, Russian history, or astronomy is taught. The group ties the music to the particular curriculum being studied and thereby enhances the students' grasp of the cultural and social aspects of a given period or country.

In calling themselves Triple Helix, the artists were inspired by the double helix—the spiraling energies that generate life. They saw a parallel in the partnership of violin, cello, and piano—each instrument a potent voice in its own right, entrusted with its share of the genetic material of the piece.

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Dustin Gledhill

Piano

Student of Irene Peery-Fox

Sophomore Recital

5:30 P.M.
15 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Etude in C-sharp Minor, op. 10, no. 4	Fryderyk Chopin (1810–1849)
Etude in C-sharp Minor, op. 25, no. 7	Fryderyk Chopin
Waltz in F Major, op. 34, no. 3	Fryderyk Chopin
Nocturne in C-sharp Minor, op. 27, no. 1	Fryderyk Chopin
Polonaise in A-flat Major, op. 53	Fryderyk Chopin
Paganini Etude No. 3 in G-sharp Minor, "La Campanella"	Franz Liszt (1811–1886)
Etude Tableaux in C Minor, op. 33, no. 3	Serge Rachmaninoff (1873–1943)
Chaconne in G Major, H.W.V. 435	George Frideric Handel (1685–1759)
Jeux d'eau in G Major (1901)	Maurice Ravel (1875–1937)
Hungarian Rhapsody No. 2 in C-sharp Minor, A. 132	Franz Liszt

Upcoming Events

Cantare e suonare
An Evening of Vocal and
Instrumental Chamber Music
Saturday, November 16
Madsen Recital Hall
Free Admission

Lawrence Green, *guitar*
Faculty Recital
Tuesday, November 19
Madsen Recital Hall
Free Admission

Symphonic Band
Tuesday, November 19
de Jong Concert Hall
Free Admission

Synthesis
Wednesday, November 20
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Philharmonic Orchestra
Thursday, November 21
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Celebration of Christmas
Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Silver Breeze Flute Choir

Lisa Whatcott, *conductor*

Assisted by
David Zimmerman, *percussion*
Jimmy Zimmerman, *percussion*
Malena Jones, *string bass*

7:30 P.M.
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Program

Jamaican Rhapsody — Jerry Nowak (b. 1987)

American Hymn Medley — Victoria Jicha (b. 1995)
- Amazing Grace
- Simple Gifts
- Come Thou Fount of Every Blessing

Blue Train for Flute Orchestra — Ryohei Hirose (b. 1979)

Rebecca Palmer, Alexis Hawkes, Fawn Taylor, Hannah Brown, Linda Jeppson, Jennifer Evans, Ross Hodgkins, Angela Olsen, Rachelle Olsen, Sara Moulton, *soloists*

Intermission

Andante, from Symphony No. 4 in A Major, op. 90, "Italian Symphony" — Felix Mendelssohn (1809–1847), Arr. Martha Rearick

Danse macabre (1874) — Camille Saint-Saëns (1835–1921), Arr. Angeleita Floyd

Jennifer Evans, Rebecca Palmer, Alexis Hawkes, Nancy Garcia, *soloists*

Chit-Chat Polka — Johann Strauss (1804–1849), Arr. Bill Holcombe and Joe Parente

Silver Breeze Flute Choir

Amy Biggs
Angela Olsen
Cammy Birnel
Rachelle Olsen
Hannah Brown
Rebecca Palmer
Jennifer Evans
Celeste Ricks
Nancy Garcia
Cynthia Ricks
Shilo Goodson
Jessica Stewart
Alexis Hawkes
Fawn Taylor
Ross Hodgkins
Autumn Vetter
Linda Jeppson
Jennifer Warren
Rebecca Lillywhite
Sara Moulton
Anna Nichols

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

7:30 P.M.
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Program

A Sacred Cycle

Give Thanks unto the Lord — Robert Starer (1924–2001)

Mine Arm Is Lengthened Out — Lane Johnson (b. 1958)

The Eyes of All Hope in Thee, O God — Richard Felciano (b. 1930)

Praise the Name of the Lord — Carlyle Sharpe (b. 1965)

Two Old Latin Texts

Ubi caritas — René Clausen (b. 1953)

Where there is charity and love, God is there.
In Christ's love we are gathered into one.
Let us rejoice and be fulfilled in Him.
Let us fear and love the living God,
And let us love Him with a sincere heart.

As we are gathered into one body,
Beware, lest we be divided in mind.
Let evil impulses stop, let controversy cease,
And may Christ be in our midst.

May we also with the saints
See Thy glorious face, O Christ.
Let there be immeasurable joy
Now and for evermore. Amen.

Lux aeterna — Sir Edward Elgar (1857–1934)

May light eternal shine upon us, O Lord,
With Thy saints forever and ever;
For Thou art merciful.
Rest eternal grant us, O Lord.
And let perpetual light shine upon us.

Two Hymn Settings

Sweet Is the Work — Michael D. Hicks (b. 1956)

How Great Thou Art — S. Gordon Jessop (b. 1939)

Italian Madrigals Old and New

Sfogava con le stelle — Claudio Monteverdi (1567–1643)

Together with the stars, a man sick with love
poured out his sorrow beneath the night sky, and said:
"O lovely images of the idol whom I adore,
just as you show me her rare beauty in your shine,
Show to her, while you burn, my own feelings of passion.
Make her, with your golden likeness, merciful indeed
as you make me a lover."

Il giardino di Afrodite — Ildebrando Pizzetti (1880–1968)

In an apple grove, incense burns on altars,
the clear brook murmurs softly,
the whole garden is shaded by roses,
leaves rustle and lotus flowers adorn the meadow,
blossoms breathe out the smell of honey.
This is your dwelling, Cyprian.
Golden cups plentifully pour nectar and exultation.
Oh, Cyprian.

Folk Songs of the World

Dashing Away with the Smoothing Iron (England) — Arr. John Rutter

Homeward Bound (USA) — Arr. Marta Keen

Dulaman (Ireland) — Arr. David Mooney

Seaweed from the yellow cliff, Irish seaweed.
Seaweed from the ocean, the best there is in Ireland!
I told her I'd buy her a comb,
she replied she was already well-groomed.
I told her I'd buy her a boat,
she replied she would not sit in a wooden one.
I told her I'd buy her a ship,
she replied she would not put herself in danger.
There's a golden yellow head on the Irish seaweed,
There's a cap and trousers and black shoes on the Irish seaweed.

BYU Singers

Ronald Staheli, *conductor*

Kate Staheli, Kenneth Owen, *accompanists*

INTERMISSION

Estampie natalis — Vaclav Nelhybel (1919–1996)

A boy is born in Bethlehem, Alleluja!
With joy let us adore Him,
Give thanks unto God.

Ubi caritas — Morten Lauridsen (b. 1943)

Where there is charity and love, God is there.

Two Hymn Settings

Jesus, I Adore Thee — 13th Century Benedictine Plainsong
Arr. Stephen Caracciolo

O God, Our Help in Ages Past — Rhonda Woodward

Kyrie, from *Missa Afro-Brasileira* — Carlos Alberto Pinto Fonseca

Kyrie eleison
Christo tende piedade de nós
Kyrie eleison

Pastorale

Midsummer Song — Frederick Delius (1862–1934)

Le Baylère — French Folk Song of the Auvergne
Arr. Goff Richards

"Shepherd, how is the weather on your side of the river?"
"Not so good."
"Shepherd, what are you doing?"
"I'm coming to find you."
Sing baylèro, lèro.

It Was a Lover and His Lass — John Rutter (b. 1945)

Steal Away — African-American Spirtual
Arr. Carol Barnett

Concert Choir
Rosalind Hall, *conductor*

Pilgrims' Hymn — Stephen Paulus (b. 1949)

BYU Singers and Concert Choir

BYU Singers
Ronald Staheli, *conductor*

Soprano	**Alto**	**Tenor**	**Bass**
Jill Chipman*	Cherie Call	Jacob Goddard	Josh Baer
Rachel Cox	Arly Crawford	Eric Hart	John Bonner
Emily Duke	Melissa Gillespie	David Layton	Benjamin Boster
Mary Dyer	Karissa Gardner	Keith McCauley	Matthew Bryner*
Marni Hill	Jeanette Goodliffe	Alexander Parent	Jacob Malczyk
Amy Keith	Heather McMurray	Daniel Webb	James McMuray
Elizabeth Murdock	Vicki McMurray	Spencer Wheelwright	John Nebeker
Robyn Torgesen	Angela Owen	Nathan Wright	James Noble
Laura Workman	Lori Rasmussen*	Jonathan Yarrington*	Kenneth Owen
	Kate Staheli		Henry Patterson
	Lyndsey Stewart		Mark Steed
	Suzanne Wootton		David Thomas
			Ben Torgerson
			Raymey Walther

* Section Leader

Concert Choir

Rosalind Hall, *conductor*

Soprano I
Britta Erickson
Brianne Holmes
Rachel McCune
Sharon Norris
Cathy Oldroyd
Julie Rappleye

Soprano II
Rebecca Arnott
Ellinor Bergqvist
Jodianne Frodsham
Laura Giesler
Christiane Hauser
Johyné Hill
Angela Hunter
Jennie Litster*
Holly Mesarch
Heather Neubert
April Nielsen
Sundy Peterson
Maija-Liisa Phipps
Anna Snyder
Mary Stewart
Melissa Isaacson

Alto I
Bonnie Ashby
Hannah Farrell
Erin Hamilton
Brooke Hathaway
Taryn Heller
Elizabeth Olmo
Mele Santos*
Carolyn Scott
Emily Shumway
Tiffani Stevenson

Alto II
Ashley Anstead
Carlene Chadwick
Emilie Christensen
Kristi Dudoit
Erika Edwards
Kiely Fisher
Deborah Fuller
Emily Hurst
Kathryn Jensen
Erin Kotyk
Stephanie Schurig
Valerie Smith
Tausha Stringham
Sara Vance
Kirin Wells
Elaina Wettlaufer

Tenor I
Penn Almoney
Andrew Cardon
Timothy Goode
Christopher Lewis*
Steven Nordstrom
Samuel Schwendiman
John Spilker
Spencer Toronto

Tenor II
Patrick Dinsmoor
Brad Fowers
James Garrett
Brian Hawkins
Shad Johnson
Spencer Lake
Jim Laudie
Jonathan Mason
Rich Perry
Brandon Petersen
Carl Pantle

Baritone
T.J. Dick
Jason Dougherty
Ben Gaby
Daniel Griffiths
H Glenn Hatfield
Stephen Holden
St. John Holloway
Jonathan Kirkham
Ryan Lingmann
Brent Niven
Alexander Oldroyd
Mark Pahnke
David Sauer
Scott Seaman
Carric Smolnik
Daniel Wood

Bass
Tom Anderson
Daniel Blomberg
Jarrett Burns
Eric Davis
Craig England
Kyle Fife
Matthew Hansen
Joseph Hoffman*
Ryan Hulme
Bryson Mortensen
Michael Richardson
Nicholas Stetich
Robert Thacker
Joshua Warr
Peter Wecker

Upcoming Music Events

Cantare e suonare
An Evening of Vocal and
Instrumental Chamber Music
Saturday, November 16
Madsen Recital Hall
Free Admission

Lawrence Green, *guitar*
Faculty Recital
Tuesday, November 19
Madsen Recital Hall
Free Admission

Symphonic Band
Tuesday, November 19
de Jong Concert Hall
Free Admission

Synthesis
Wednesday, November 20
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Philharmonic Orchestra
Thursday, November 21
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Celebration of Christmas
Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Cantare e suonare

An Evening of Vocal and Instrumental Chamber Music

7:30 P.M.
16 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Cantata No. 82, BWV 82, "Ich habe genug" — Johann Sebastian Bach (1685–1750)

Aria
Recitative
Aria
Recitative
Aria

Arden Hopkin, *baritone*
Martha Sargent, *oboe*
Brendan Joyce, *violin*
Paul Abegg, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*
Douglas Reed, *organ*

Chansons madécasses — Maurice Ravel (1875–1937)

Andante quasi allegretto
Andante
Lento

Ruth Christensen, *mezzo-soprano*
Julie Bevan Reed, *cello*
April Clayton, *flute*
Douglas Reed, *piano*

Four Psalms for Baritone and String Sextet — Howard Hanson (1896–1981)

Arden Hopkin, *baritone*
Paul Abegg, *violin*
Brendan Joyce, *violin*
Claudine Bigelow, *viola*
Ruth Monson, *viola*
Julie Bevan Reed, *cello*
Ramona McConkie, *cello*

Upcoming Events

Lawrence Green, *guitar*
Faculty Recital
Tuesday, November 19
Madsen Recital Hall
Free Admission

Symphonic Band
Tuesday, November 19
de Jong Concert Hall
Free Admission

Synthesis
Wednesday, November 20
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

String Chamber Night
Wednesday, November 20
Madsen Recital Hall
Free Admission

Philharmonic Orchestra
Thursday, November 21
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Lawrence Green

Guitar

Faculty Recital

7:30 P.M.
19 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Venezuelan Waltz No. 3	Antonio Lauro (1917–1986)
Sons de Carilhões (Maxixe-Chôro)	João Guimarães
At the River	Arr. David Sargent
Suite Castellana Fandanguillo Arada Danza	Federico Moreno-Torroba (1891–1982)
Capriccio Diabolico (Omaggio a Paganini)	Mario Castelnuovo-Tedesco (1895–1968)
Taquito Militar	Mariano Mores
Variations on the Hymn Tune "Kingsfold"	Lawrence Green (b. 1954)
El Sombrero de tres picos The Miller's Dance	Manuel de Falla (1867–1946)

Upcoming Events

Synthesis
Wednesday, November 20
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

String Chamber Night
Wednesday, November 20
Madsen Recital Hall
Free Admission

Philharmonic Orchestra
Thursday, November 21
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Small-Torres Guitar Duo
Friday, November 22
251 Tanner Building
Free

Panoramic Steel Percussion Ensemble
Friday, November 22
Madsen Recital Hall
$9 ($3 off with BYU or Student ID)

Silent Film Night
Concert of improvised accompaniment to
the hilarious film
The Navigator
Mike Ohman, *organ*
Friday, November 22
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Sarah Vance

Mezzo-soprano
Student of Ruth Christensen

Junior Recital

Assisted by
Louisa Albrecht, *piano*

5:30 P.M.
20 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Presti omai, from *Giulio Cesare*	George Frideric Handel (1685–1759)
Der Schmied	Johannes Brahms (1833–1897)
Es hing der Reif	Johannes Brahms
Ständchen	Johannes Brahms
Deux poèmes de Louis Aragon	Francis Poulenc (1899–1963)
C	
Fêtes galantes	
Now Have I Fed and Eaten Up the Rose	Samuel Barber (1910–1981)
A Green Lowland of Pianos	Samuel Barber
O Boundless, Boundless Evening	Samuel Barber

Upcoming Events

Philharmonic Orchestra
Thursday, November 21
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Small-Torres Guitar Duo
Friday, November 22
251 Tanner Building
Free

Panoramic Steel Percussion Ensemble
Friday, November 22
Madsen Recital Hall
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Silent Film Night
Concert of improvised accompaniment to the hilarious film
The Navigator
Mike Ohman, *organ*
Friday, November 22
de Jong Concert Hall
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Celebration of Christmas
Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

String Chamber Music Night

Coached by

Claudine Bigelow
Eric Hansen
Brendan Joyce
Julie Bevan Reed

7:30 P.M.
20 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Trio for Piano and Strings in B Major, op. 8 — Johannes Brahms (1833–1897)

Allegro con moto

Lindsay Johansen, *violin*
Elizabeth Loe, *cello*
Jared Dong, *piano*

Quartet in G major, op. 161 — Franz Schubert (1797–1828)

Allegro molto moderato

Marilyn Bassett, *violin*
Suzanna Luscher, *violin*
Carma Martino, *viola*
Jill Niven, *cello*

Terzetto in C Major for Two Violins and Viola — Antonín Dvorák (1841–1904)

Allegro ma non troppo

Alison Gagon, *violin*
Kami Lambert, *violin*
Jessica Mower, *viola*

Quartet No. 1, op. 57 — Charles Ives (1874–1954)

Andante
Larghetto

Sara Black, *violin*
Aubree Walker, *violin*
Emily Yu, *viola*
Joseph Curtis, *cello*

Intermission

March — Camille Saint-Saëns (1835–1921)

Anamae Anderson, *harp*
Marylyn Becraft, *harp*
Danielle Bird, *harp*
Shelley Jones, *harp*
Jennie Hawkes, *violin*
Becky Roesler, *violin*
Chad Frandsen, *viola*
Angie Richards, *cello*
Trevor Reed, *bass*

Quintet in G Major, op. 77 — Antonín Dvorák

Allegro con fuoco

Jennie Hawkes, *violin*
Becky Roesler, *violin*
Chad Frandsen, *viola*
Angie Richards, *cello*
Trevor Reed, *bass*

String Quartet No. 8 in C Minor, op. 110 — Dmitry Shostakovich (1906–1975)

Liz Samuelson, *violin*
Alice Ashton, *violin*
Leslie Richards, *viola*
Scott Lesser, *cello*

Quintet in A Major, op. 114, "Die Forelle" — Franz Schubert

Allegro vivace

Kathy Grover, *violin*
Melissa Rowe, *violin*
Harmony Higgs, *cello*
Dennis Contreras, *bass*
Shirley Jacob, *piano*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 P.M.
21 November 2002
de Jong Concert Hall
Harris Fine Arts Center

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Program

Overture to *Le nozze di Figaro* — Wolfgang Amadeus Mozart (1756–1791)

Overture to *Fidelio* — Ludwig van Beethoven (1770–1827)

Chase Chang, *graduate student conductor*

Interlude from *A Village Romeo and Juliet,* "The Walk to the Paradise Garden" — Frederic Delius (1862–1932)

Romanian Rhapsody for Orchestra in A Major, op. 11, no. 1 — George Enescu (1881–1955)

Intermission

Symphony No. 3 in F Major, op. 90 — Johannes Brahms (1833–1897)

Allegro con brio
Andante
Poco allegretto
Allegro

Philharmonic Orchestra Fall 2002

Kory Katseanes, *conductor*

Violin I
Jeremy Starr
Alice Ashton
Jenny Hawkes
Ruth Brown
Kathy Grover
Allison Gagon
Suzi Luscher
Marilyn Bassett
Lindsay Johansen
Tamra Rhodes
Gillian Campbell
Liz Samuelson
Sara Black
Becky Roesler
Cami Jackson
Shaundra Culatta
Dallin Creswell
Lindsay Heller
Dallin Hansen

Violin II
Kristen Lariviere
Ashley Kunz
Carrie Rosevear
Katrina Feller
Bethany Strebel
Melissa Warr
Megan Hopkin
Sara Johansen
Yeagi Kim
Carolyn Clement
Megan Zabriskie
Sarah Whitbeck
Matt Wright
Jonathan Frandsen
Cassie Proffitt
Erin Swenson

Viola
Michelle Pettit, co
Leslie Richards, co
Chad Frandsen
Randon Heywoo
Jessica Mower
Alisa DeYoung
Aisha Mortimer
Ammon Johnson
Arwen Taylor
Rachel Cox
Jennifer Call

Cello
Ramona McConkie
Robyn Decker
Scott Lesser
Angie Richards
Jordan Schramm
Harmony Higgs
Jill Niven
Desiree Ashworth
Adam Crandall
Melanie Bunker
Elizabeth Loe

Bass
Dennis Contreras, co
Trevor Reed, co
Stephen Frandsen
Stacy Francom
McKenzi Williams
Carissa Poole
Jacoby Larson

Harp
Shelley Jones
Anamae Anderson
Marilyn Becraft

Piccolo
Amy Jolley

Flute
Rebecca Svedin
Kimberly Schrader

Oboe
Kira Leavitt
Dani Streeter,
assistant principal
Heather Lyman

English Horn
Adele Blackman

Clarinet
Penny Warnick
Wendy White

Bass/ E-flat Clarinet
Andrea Davis

Bassoon
Jen Barboka
Elaine Guthrie

Contrabassoon
Jessi Judd

Horn
Lucy Hall
Ryon Johnson,
associate principal
Rob Davis
Madeline Marble
Alisha Peterson

Trumpet
Daniel Thrower
Dale Richards
BJ Cox

Trombone
Jordan Jacobson
Richard Reid
Dan Barrett

Tuba
Golden Lund

Percussion
Darren Bastian
Celeste Cope
Nate Watson

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Percussion Ensemble
Panoramic Steel

with special guest

Gary Gibson, *steel pan*

7:30 P.M.
22 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Calabash	Andy Narell (b. 1947) Arr. Pablo Mayor & Paul Rennick
Paschal Dances	David Gillingham
Russian Easter Overture	Nikolay Rimsky-Korsakov (1844–1908) Arr. Stephen Primatic

Percussion Ensemble

Tomcat Mambo	Pérez Prado (1916–1989)
September Sun	Gary Gibson (b. 1957)
Cha Cha Mi Mama	Gary Gibson
Mom & Pop	Gary Gibson
My Two Cents	Gary Gibson

Panoramic Steel

Percussion Ensemble

Zachary Anderson
Darren Bastian
John Black
Celeste Cope
Brandon Cummings
Tim Fellow
Amanda Ledbetter
Kevin Meyer
Michelle Packer
Mike Peck
Angela Rolandelli
Jayme Wagner
Nate Watson

Panoramic Steel

Zachary Anderson
Katrina Bagley
Ryan Brough
Gwen Cochran
Tim Gellow
Matt Haggard
Amanda Ledbetter
Matt Maxwell
Jon Pace
Heather Rampton
Eliza Underwood
Sarah Unklesbay
Jayme Wagner
Nate Watson
Dave Zimmerman

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Small-Torres Guitar Duo

Mark Small
Robert Torres

7:30 P.M.
22 November 2002
Room 251
Tanner Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Three Sonatas — Domenico Scarlatti (1685–1757)

Sonata om G Major, K.337
Allegro
Sonata in D Minor, K. 213
Andante
Sonata in C Major, K. 159
Allegro

Two Seasonal Pieces

Jesu, Joy of Man's Desiring — Johann Sebastian Bach (1685–1750), Arr. Mark Small

Infant Holy, Infant Lowly — Traditional Polish, Arr. Robert Torres

Tarantella — Pierre Petit (b. 1935)

Two Spanish Pieces from Suite Spagnola

Sevillana — Mario Gangi (b. 1923)

Fandango

Two Seasonal Pieces

A Virgin Unspotted — William Billings (b. 1746–1800), Arr. Mark Small

In Dulci Jubilo — Traditional German, Arr. Robert Torres

I Need Thee Every Hour — Robert Lowry (1826–1899), Arr. Robert Torres

Two Spanish Pieces

Danza del molinero, from *El sombrero de tres picos* — Manuel de Falla (1876–1946)

La vida breve, from *La vida breve*

Meet the Artists

Mark Small and **Robert Torres** began performing together in 1987 after meeting as college students. They each earned graduate degrees in guitar performance at California State University, Boston Conservatory, and New England Conservatory. They have recorded six CDs, concertized throughout the U.S., and performed on television and radio.

Their fourth release, *Winterlight*, featuring their settings of Christmas carols from Europe, was nominated for two Pearl awards from the Faith-Centered Music Association in 1998. Their fifth CD, *Joy in Every Sound*, also received a Pearl Award nomination. Their latest release, *Winterlight II: Gabriel's Message,* was released in September 2002 on the Shadow Mountain label.

In addition to self-publishing many of their compositions and arrangements, Small and Torres published a two-guitar edition of Edvard Grieg's Holberg Suite and completed a three-volume series of graded classical guitar duets for Mel Bay Publications.

Mark Small has written for numerous music magazines, including *Guitar Player, Acoustic Guitar, Just Jazz Guitar, Drums and Drumming,* and *Jazz Educators Journal.* Small and Torres endorse La Bella guitar strings.

For more information, visit www.smalltorresduo.com.

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jeremy Starr

Violin

Student of Vesna Gruppman,
Igor Gruppman, and Brendan Joyce

Senior Recital

Assisted by

Jayne Galloway, *piano*
Joanna Oshida, *piano*
The Friendly Chamber Orchestra

1:00 P.M.
23 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata No. 4 in E Minor, K 304 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Tempo di Menuetto

Concerto No. 4 in D Minor, op. 31 — Henri Vieuxtemps (1820–1881)
- Andante
- Adagio religioso

Mythes, op. 30 — Karol Szymanowski (1882–1937)
- La Fontaine d'Arethuse

March, from *The Love for Three Oranges* — Sergey Prokofiev (1891–1953), Arr. Heifetz

Concerto No. 2 in G Minor, op. 8, no. 2, "Summer," from The Four Seasons — Antonio Vivaldi (1675–1741)
- Allegro non molto—Allegro, e tutto sopra il Canto
- Adagio—Presto
- Presto

Upcoming Events

Guitar Ensemble

Tuesday, December 3
251 Tanner Building
Free

Symphony Orchestra

Tuesday, December 3
de Jong Concert Hall
Free

Milton Celebration

A tribute to poet John Milton by Glade Hunsaker and Douglas Bush with selected readings and music
Wednesday, December 4
Madsen Recital Hall
Free

Clarinet Studio Recital

Thursday, December 5
Madsen Recital Hall
Free

Celebration of Christmas

Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Audrey Hawkins Vivian

Piano

Student of Mona Smith

Senior Recital

5:30 P.M.
23 November 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Toccata in D Minor, S. 913 — Johann Sebastian Bach (1685–1750)

- Moderato
- Fuga presto
- Adagio
- Fuga

Sonata in E Minor, op. 90 — Ludwig van Beethoven (1770–1827)

- Mit Lebhaftigkeit und durchaus mit Empfindung und Austruck
- Nicht zu geschwind und sehr singbar vorgetragen

Variations sérieuses, op. 54 — Felix Mendelssohn (1809–1847)

Nocturne in E-flat Major, op. 36, no. 4 — Gabriel Fauré (1845–1924)

Hungarian Rhapsody No. 12 in C-sharp Minor — Franz Liszt (1811–1886)

Upcoming Events

Guitar Ensemble
Tuesday, December 3
251 Tanner Building
Free

Brass and Saxophone Chamber Night
Tuesday, December 3
Madsen Recital Hall
Free

Symphony Orchestra
Tuesday, December 3
de Jong Concert Hall
Free

Clarinet Studio Recital
Thursday, December 5
Madsen Recital Hall
Free

Celebration of Christmas
Friday and Saturday, December 6 & 7
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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Timothy Workman

Tenor

Student of J. Arden Hopkin

Senior Recital

Assisted by

Wendy Astle, *piano*

5:30 P.M.
26 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Illustratevi, o cieli, from *Il ritorno d'Ulisse in patria*	Claudio Monteverdi (1567–1643)
Per la gloria d'adorarvi, from *Griselda*	Giovanni Battista Bononcini (1672–1750)
Una furtiva lagrima, from *L'elisir D'amore*	Gaetano Donizetti (1797–1848)
Questa o quella, from *Rigoletto*	Giuseppe Verdi (1813–1901)
Ach, so fromm, from *Martha*	Friedrich von Flotow (1812–1833)

Freudvoll und Leidvoll	Franz Liszt (1811–1886)
Auf ein altes Bild	Hugo Wolf (1860–1903)
Gieng heut' morgen übers feld	Gustav Mahler (1860–1911)

Je crois entendre encore, from *Les pêcheurs de perles*	Georges Bizet (1838–1875)
L'invitation au voyage	Henri Duparc (1848–1933)
Le manoir de rosemonde	Henri Duparc
Oh, quand je dors	Franz Liszt

Five Shakespeare Songs — Roger Quilter (1877–1953)

Under the Greenwood Tree, op. 23, no. 2
Come Away, Death, op. 6, no. 1
Hey, Ho, the Wind and the Rain, op. 23, no. 5
Take, O, Take Those Lips Away, op. 23, no. 4
It Was a Lover and His Lass, op. 23, no. 3

Upcoming Events

Guitar Ensemble
Tuesday, December 3
251 Tanner Building
Free

Symphony Orchestra
Tuesday, December 3
de Jong Concert Hall
Free

Milton Celebration
A tribute to poet John Milton by Glade Hunsaker and Douglas Bush with selected readings and music
Wednesday, December 4
Madsen Recital Hall
Free

Clarinet Studio Recital
Thursday, December 5
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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Leslie Hill Walker

Soprano
Student of Clayne Robison

Graduate Recital

Assisted by

Debbie Augustus, *piano*
Jaren Hinckley, *clarinet*
Tracy Hill Dressler, *actress*
Mt. Nebo Children's Choir

7:30 P.M.
26 November 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

All Creatures of Our God and King	Traditional German Arr. David Fletcher
Eternal Day	David Fletcher (b. 1958)
If You Could Hie to Kolob	Traditional English Arr. David Fletcher
Der Hirt auf dem Felsen	Franz Schubert (1797–1828)
Petit cours de morale Jeanne Adèle Cécile Irène Rosemonde	Arthur Honegger (1797–1828)
La Diva de l'Empire	Erik Satie (1866–1925)

Pause

Salce! Salce!, "The Willow Song," from *Otello*	Giuseppe Verdi (1813–1901)
I Could Have Danced All Night, from *My Fair Lady*	Frederick Loewe (1901–1988)
Mister Snow, from *Carousel*	Richard Rodgers (1902–1979)
Clusters of Crocus/ Come to My Garden, from *The Secret Garden*	Lucy Simon (b. 1943)

Upcoming Events

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Tuesday, December 3
251 Tanner Building
Free

Symphony Orchestra
Tuesday, December 3
de Jong Concert Hall
Free

Milton Celebration
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Wednesday, December 4
Madsen Recital Hall
Free

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Thursday, December 5
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Free

Celebration of Christmas
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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Mariah Stringer

Horn

Student of Laurence Lowe

Junior Recital

Assisted by

Amalie Wickes, *piano*
Jeremy Starr, *violin*

5:30 P.M.
3 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Concerto for Horn — Gordon Jacob (1895–1984)
- Allegro moderato
- Adagio molto
- Allegro con spirito, quasi presto

España — Vitaly Buyanovsky (1928–1993)

Intermission

Trio in E-flat Major for Horn, Violin, and Piano, op. 40 — Johannes Brahms (1833–1897)
- Andante—Poco piu animato
- Scherzo: Allegro
- Adagio mesto
- Finale: Allegro con brio

Upcoming Events

Milton Celebration

A tribute to poet John Milton by Glade Hunsaker and Douglas Bush with selected readings and music
Wednesday, December 4
Madsen Recital Hall
Free

Clarinet Studio Recital

Thursday, December 5
Madsen Recital Hall
Free

Celebration of Christmas

Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

University Orchestra
University Strings

Tuesday, December 10
de Jong Concert Hall
Free

Songwriters' Showcase

Tuesday, December 10
Madsen Recital Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brass and Saxophone Chamber Music Night

7:30 P.M.
3 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Saxapella — Tom Scott
(Transcribed by Garin Fuhriman)

Phantom Forest — Arr. Chris Wilson

Peace, Be Still — Arr. Kenneth Cope

Master, the Tempest Is Raging — Horatio R. Palmer (1834–1907)

Be Still, My Soul — Jean Sibelius (1865–1957)

How Great Thou Art — Swedish Folk Melody, Arr. Darren Smith

Cheek to Cheek, from the film *Top Hat* — Irving Berlin, Arr. Billy May

Darren Smith, *soprano saxophone*
Megan Fisher, *alto saxophone*
Chris Wilson, *tenor saxophone*
Garin Fuhriman, *baritone saxophone*
D.B. Long, *bass saxophone*

I tuoi capelli o Fillil — Curtio Valacampi
(Transcribed by Hull)

Scherzo — John Cheetham

Warum ist das Lich gegeben dem Muhseligan? — Johannes Brahms (1833–1897)
(Transcribed by Jacobson)

Sonata, from Die Bankelsangenlieder — Anonymous
(Transcribed by King)

Nathan Galloway, *trumpet*
Dale Richards, *trumpet*
Jordan Jacobson, *trombone*
Rob Davis, *horn*
Golden Lund, *tuba*

Willow weep for me — Ann Ronell (1908–1993), Arr. Nelson

Prelude — Johann Sebastian Bach (1685–1750), Arr. Bolton

Disco Inferno: A Medley from *Saturday Night Fever* — Robin Gibb, Barry Gibb, Maurice Gibb, Arr. Bret Pimentel

Bret Pimentel, *soprano saxophone*
Tanya Jo Mitchell, *alto saxophone*
Philip Nelson, *tenor saxophone*
John Bolton, *baritone saxophone*

Wassail, Wassail, Over the Town — Traditional Carol, Arr. Richards

Lo, How a Rose 'ere Blooming — Michael Praetorius (1571–1621)

Go Tell It on the Mountain — African-American Spiritual, Arr. Henderson

The Huron Carol — Traditional Carol, Arr. Henderson

Nathan Galloway, *trumpet*
Dale Richards, *trumpet*
Jordan Jacobson, *trombone*
Rob Davis, *horn*
Golden Lund, *tuba*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

Featuring

J. Arden Hopkin, *baritone*

7:30 P.M.
3 December 2002
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

An Outdoor Overture — Aaron Copland (1900–1990)

Sechs Monologue aus *Jedermann* (Six Monologues from *Everyman)* — Frank Martin (1890–1974)

No. 1

Is the joyous feast over now, and all gone from my hall?
Is no other help left to me, am I a lost man?
And all alone in the world? Am I now in such a state,
Is it He has brought me to such a pass, all naked and without any power,
as if I already lay in my grave, when I still have my warm blood,
and servants still obey me and many houses and treasures are mine?
Come! Strike the fire bells! You servants, don't hang about the house,
come out here to me all of you! I must be quick and make a journey
on foot and without a carriage, all my servants are to come with me
and my big money chest, they should load it up as well.
The journey will be like a fierce military campaign,
so I will be in great need of my treasures.

No.2

O God, how afraid I am of death,
the thought makes me break out in a cold sweat;
Can he murder the soul in our bodies? What has suddenly become of me?
Always before, when things were bad,
I found some comfort, was never utterly forsaken, never a pitiful poor fool.
There was always a foothold somewhere and I turned things round by force.
Is all my strength gone then and my mind already confused,
that I can hardly now remember who I am: Everyman, rich Everyman always.
This is my hand, this is my clothing, and what stands in this place,
it is my gold, it is my treasure, with which I always had power
to fix everything easily.
Now I know that I shall see him straight at my hand and close to me.
If I can hold to him, I care nothing for horror and fears.
But woe betide me, I must go that way, I shudder at the thought,
The messenger was there, the summons has been issued.
Now I must arise and go there. Not without you, you must go with me,
whatever I do I shall not leave you behind.
You must now come to another house—so on your feet and quickly out!

No. 3

(Everyman! Everyman! Do you not hear me?)
It is as if someone had called me, the voice was weak and yet quite clear,
God help me, let it not be my mother.
She is an old, frail woman, I would she were spared the sight.
O only show me so much pity, let it not be my mother!

No. 4 I would be utterly destroyed, for in my whole being
there is not a fibre that does not cry out for deep remorse and wild pain.
Back! And cannot! Once again! And never to return! Horror and torment!
Here you do not live a second time!
Now the torn-open breast knows, as it never knew before,
what this word may mean: lay down and die, your time has come!

No. 5 Yes! I believe: this he has accomplished, brought the Father's wrath to nought,
won eternal redemption for mankind and died on the cross for its sake.
But I know that this is of benefit only to him who is holy and good:
good works and piety, after all, will buy him everlasting life.
Then see how my work looks:
I have a mountain of sins weighing down so heavily
that God can never forgive me, because his is the supreme just judge.

No. 6 O everlasting God! O divine face! O right way! O heavenly light!
Here I cry to you in my last hour, a plea goes forth from my mouth,
O my Redeemer, ask the Creator to be merciful to me at the last,
when the hellish Fiend presses me hard, and death terribly chokes my throat,
that he should then lead my soul aloft. And, Savior, grant by your intercession,
that I may enter at his right hand, to go with him in his glory.
Let this my prayer be heard, on this account, that you died upon the Cross
and have redeemed all our souls.

J. Arden Hopkin, *baritone*

INTERMISSION

First Essay for Orchestra, op. 12 — Samuel Barber (1910–1981)

Suite, from *The Firebird* (Ballet) — Igor Stravinsky (1882–1971)

Introduction
L'oiseau de feu et sa danse
Variation de l'oiseau de feu
Ronde des princesses
Danse infernale du roi Kastchei
Berceuse
Finale

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Guitar Ensemble

Lawrence Green, *director*

Assisted by
Margaret Bennett, *flute*

7:30 P.M.
3 December 2002
Room 251
Tanner Building

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Program

Rondeau — Jean-Joseph Mouret (1682–1738)

Sleepers Awake — Johann Sebastian Bach (1685–1750)

Trio No. 1 in C Major, H.V. 20 — Franz Josef Haydn (1732–1809)
- Allegro moderato
- Andante
- Vivace

Entre' Acte — Jacques Ibert (1890–1962)

Sicillienne, from *Pelleas et Melisande* — Gabriel Fauré (1845–1924)

Dancas Populares Brasileiras — Celso Machado
- Cantiga (. . . de ninar)
- Ponteio)agalopado)
- Ciranda (road, roda)
- Catira (bati sola)
- Frevo (isquenta o pe)

Guitar Ensemble

Austin Allgaier
Paul Barfuss
Justin Leslie
Jeremy Meek
Aaron Monson

Upcoming Events

Milton Celebration

A tribute to poet John Milton by Glade Hunsaker and Douglas Bush with selected readings and music
Wednesday, December 4
Madsen Recital Hall
Free

Clarinet Studio Recital

Thursday, December 5
Madsen Recital Hall
Free

Celebration of Christmas

Friday and Saturday, December 6 & 7
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University Orchestra
University Strings

Tuesday, December 10
de Jong Concert Hall
Free

Songwriters' Showcase

Tuesday, December 10
Madsen Recital Hall
Free

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
College of Humanities
Department of English

presents

A Milton Celebration

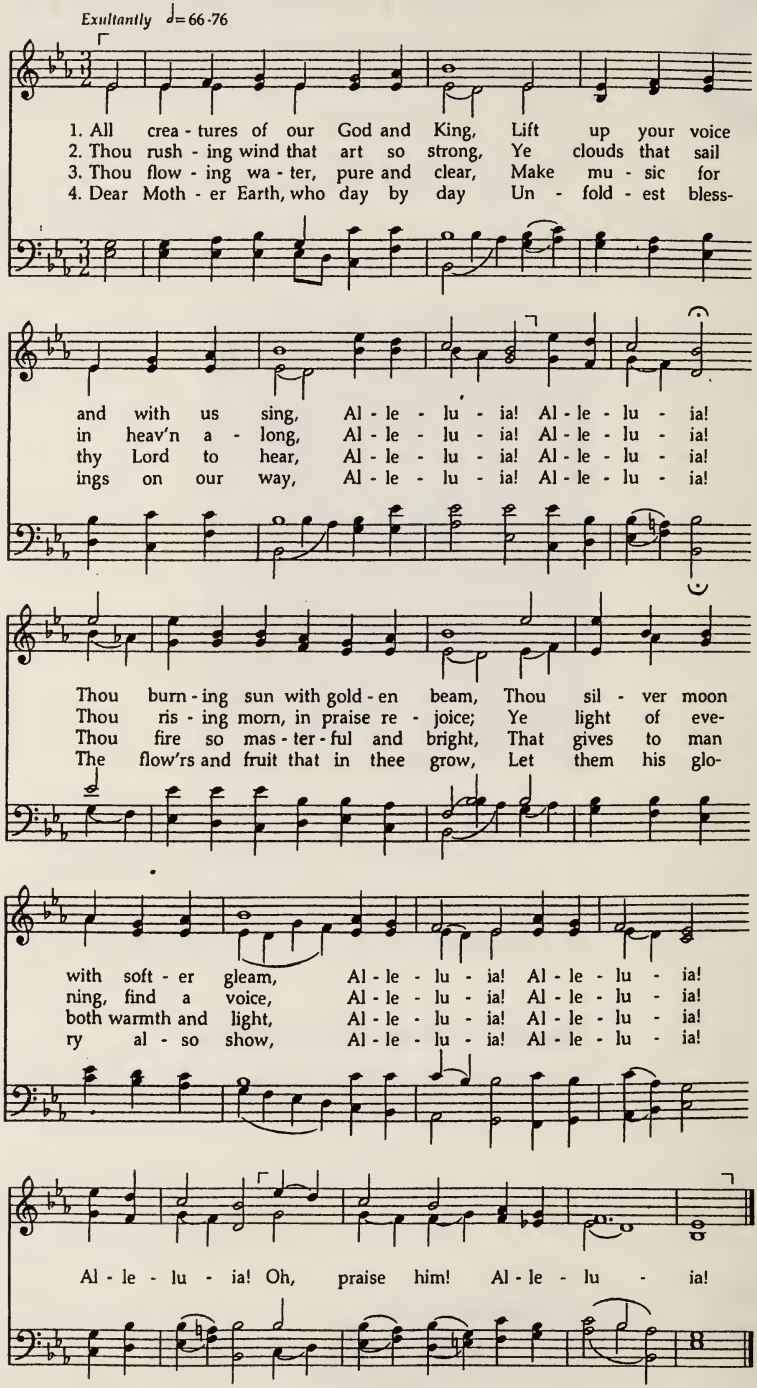
A Tribute to John Milton

9 December 1609–8 November 1674

O. Glade Hunsaker, *reader*
Douglas E. Bush, *organ* and *harpsichord*

C|FAC

7:30 P.M.
4 December 2002
Madsen Recital Hall
Harris Fine Arts Center

All Creatures of Our God and King

Exultantly ♩= 66-76
1. All crea - tures of our God and King, Lift up your voice
2. Thou rush - ing wind that art so strong, Ye clouds that sail
3. Thou flow - ing wa - ter, pure and clear, Make mu - sic for
4. Dear Moth - er Earth, who day by day Un - fold - est bless-
and with us sing, Al - le - lu - ia! Al - le - lu - ia!
in heav'n a - long, Al - le - lu - ia! Al - le - lu - ia!
thy Lord to hear, Al - le - lu - ia! Al - le - lu - ia!
ings on our way, Al - le - lu - ia! Al - le - lu - ia!
Thou burn - ing sun with gold - en beam, Thou sil - ver moon
Thou ris - ing morn, in praise re - joice; Ye light of eve-
Thou fire so mas - ter - ful and bright, That gives to man
The flow'rs and fruit that in thee grow, Let them his glo-
with soft - er gleam, Al - le - lu - ia! Al - le - lu - ia!
ning, find a voice, Al - le - lu - ia! Al - le - lu - ia!
both warmth and light, Al - le - lu - ia! Al - le - lu - ia!
ry al - so show, Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Oh, praise him! Al - le - lu - ia!

Preliminary Music

Thomas Kohler, *bagpipe*

Welcome and Introduction

Opening Hymn — All Creatures of Our God and King

Invocation — Chris Wood

But since it is only to the individual faith of each that the Deity has opened the way of eternal salvation, and as he requires that he who would be saved should have a personal belief of his own, I resolved not to repose on the faith or judgment of others in matters relating to God; but on the one hand, having taken the grounds of my faith from divine revelation alone, and on the other, having neglected nothing which depended on my own industry, I thought fit to scrutinize and ascertain for myself the several points of my religious belief, by the most careful perusal and meditation of the Holy Scriptures themselves.

—*de Doctrina Christiana* Preface, paragraph 3

Hymn: Veni Redemptor gentium — Hieronymus Praetorius (1560–1629)

In a place
Less warranted than this or less secure
I cannot be, that I should fear to change it.
Eye me blest Providence and square my trial
To my proportion'd strength. Shepherd lead on.

—*Comus*, lines 326–330

He that has light within his own clear breast
May sit in th' center, and enjoy bright day,
But he that hides a dark soul and foul thoughts
Benighted walks under the midday Sun;
Himself in his own dungeon.

—*Comus*, 381–385

Weep no more, woeful Shepherds weep no more,
"For Lycidas your sorrow is not dead,
Sunk though he be beneath the wat'ry floor,
So sinks the day-star in the Ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled Ore,
Flames in the forehead of the morning sky.
So Lycidas, sunk low, but mounted high,
Through the dear might of him that walk'd the waves.

—*Lycidas*, 165–173

Thus sang the uncouth Swain to th' Oaks and rills,
While the still morn went out with Sandals gray;
He touch'd the tender stops of various Quills,
With eager thought warbling his Doric lay:
And now the Sun had stretch'd out all the hills,
And now was dropt into the Western bay;
At last he rose, and twitch'd his Mantle blue:
Tomorrow to fresh woods, and pastures new.

—*Lycidas,* 186–193

Suite No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685–1750)

Prélude

Julie Bevan Reed, *cello*

Thus with the Year
Seasons return, but not to me returns
Day, or the sweet approach of Ev'n or Morn,
Or sight of vernal bloom, or Summer's Rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the Book of knowledge fair
Presented with a Universal blanc
Of Nature's works to me expung'd and rais'd,
And wisdom at one entrance quite shut out.
So much the rather thou Celestial Light
Shine inward, and the mind through all her powers
Irradiate, there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

—*Paradise Lost,* III.40–55

I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all the Ethereal Powers
And spirits, both them who stood and them who fail'd.
Freely they stood who stood, and fell who fell.

—*Paradise Lost,* III.98–102

And hast been found
By Merit more than Birthright Son of God.
Found worthiest to be so by being Good,
Far more than Great or High; because in thee
Love hath abounded more than Glory abounds.

—*Paradise Lost,* III.308–312

Sonata No. 3 in E Major, BWV 1035 — Johann Sebastian Bach

Adagio ma non tanto

Allegro

April Clayton, *flute*
Julie Bevan Reed, *cello*

Whom hast thou then or what to accuse,
But Heaven's free Love dealt equally to all?
Be then his Love accurst, since love or hate,
To me alike, it deals eternal woe.
Nay curs'd be thou; since against his thy will
Chose freely what it now so justly rues.
Me miserable! Which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell;
And in the lowest deep a lower deep
Still threat'ning to devour me opens wide,
To which the Hell I suffer seems a Heav'n.
O then at last relent: is there no place
Left for Repentance, none for Pardon left?
None left but by submission; and that word
Disdain forbids me, and my dread of shame
Among the spirits beneath, whom I seduced
With other promises and other vaunts
Than to submit, boasting I could subdue
Th' Omnipotent. Ay me, they little know
How dearly I abide that boast so vain.

—*Paradise Lost,* IV.67–87

But if the sense of touch whereby mankind
Is propagated seem such dear delight
Beyond all other, think the same voutsafe't
To cattle and each Beast; which would not be
To them made common and divulg'd, if aught
Therein enjoy'd were worthy to subdue
The soul of Man, or passion in him move.
What higher in her society thou find'st
Attractive, human, rational, love still;
In loving thou dost well, in passion not,
Wherein true Love consists not; Love refines
The thoughts, and heart enlarges, hath his seat
In Reason, and is judicious, is the scale
By which to heav'nly Love thou may'st ascend,
Not sunk in carnal pleasure, for which cause
Among the Beasts no Mate for thee was found.

—*Paradise Lost,* VIII.579–594

Concerto in D Minor, BWV 1043 — Johann Sebastian Bach

Largo, ma non tanto

Paul Abegg, Brendan Joyce, *violins*

Only add
Deeds to thy knowledge answerable, add Faith,
Add Virtue, Patience, Temperance, add Love,
By name to come call'd Charity, the soul
Of all the rest: then wilt thou not be loath
To leave this Paradise, but shalt possess
A paradise within thee, happier far.

—*Paradise Lost,* XII.581–587

A Crown,
Golden in show, is but a wreath of thorns,
Brings dangers, troubles, cares, and sleepless nights
To him who wears the Regal Diadem,
When on his shoulders each man's burden lies:
For therin stands the office of a King,
His Honor, Virtue, Merit and chief Praise,
That for the Public all this weight he bears.
Yet he who reigns within himself, and rules
Passions, Desires, and Fears, is more a King;
Which every wise and virtuous man attains.

—*Paradise Regained,* II.458-468

Concerto No. 27 in E-flat Major, F. VIII — Antonio Vivaldi (1678–1741)
Larghetto
Christian Smith, *bassoon*

The end then of learning is to repair the ruins of our first parents by regaining to know God aright, and out of the knowledge to love him, to imitate him, to be like him, as we may the nearest by possessing our souls of true virtue, which being united to the heavenly grace of faith makes up the highest perfection.

—*Of Education,* paragraph 4

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed on Psyche as an incessant labor to cull out and sort asunder, were not more intermixed . . . . I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the reace where that immortal garland is to be run for, not without dust and heart. Assuredly we bring not innocence into the world, we bring impurity much rather; that which purifies us is trial and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it is but a blank virtue, not a pure; her whiteness is but an excremental whiteness.

—*Areopagitica,* paragraphs 24–25

Concerto Grosso in G Minor, op. 6, no. 8 — Arcangelo Corelli (1653–1713)

Vivace—Grave
Allegro
Adagio—Allegro—Adagio
Vivace
Allegro—Pastorale largo

Paul Abegg, Brendan Joyce, *violins*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

Time may come when men
With Angels may participate, and find
No inconvenient Diet, nor too light Fare:
And from these corporal nutriments perhaps
Your bodies may at last turn all to spirit,
Improv'd by tract of time, and wing'd ascend
Ethereal, as we, or may at choice
Here or in Heavenly Paradises dwell;
If ye be found obedient, and retain
Unalterably firm his love entire
Whose progeny you are. Meanwhile enjoy
Your fill what happiness this happy state
Can comprehend, incapable of more.
To whom the Patriarch of mankind replied;
O favorable Spirit, propitious guest,
Well hast thou taught the way that might direct
Our knowledge and the scale of Nature set
From centre to circumference, whereon
In contemplation of created things
By steps we may ascend to God. But say,
What meant that caution join'd, if ye be found
Obedient? Can we want obedience then
To him, or possibly his love desert
Who formed us from the dust, and placed us here
Full to the utmost measure of what bliss
Human desires can seek or apprehend?
To whom the Angel. Son of Heaven and Earth,
Attend; That thou art happy, owe to God;
That thou continuest such, owe to thyself.
That is, to thy obedience; therein stand.
This was that caution given thee; be advised.
God made thee perfect, not immutable;
And good he made thee, but to persevere
He left it in thy power, ordained thy will
By nature free, not over-ruled by Fate
Inextricable, or strict necessity;
Our voluntary service he requires,
Not our necessitated, such with him
Finds no acceptance, nor can find, for how
Can hearts, not free, be tried whether they serve
Willing or no, who will but what they must
By destiny, and can no other choose?

—*Paradise Lost,* V.493–533

Myn God Voet mij als myn Herder ghepressen, 23 sallem — Susanne van Soldt MS (1599)

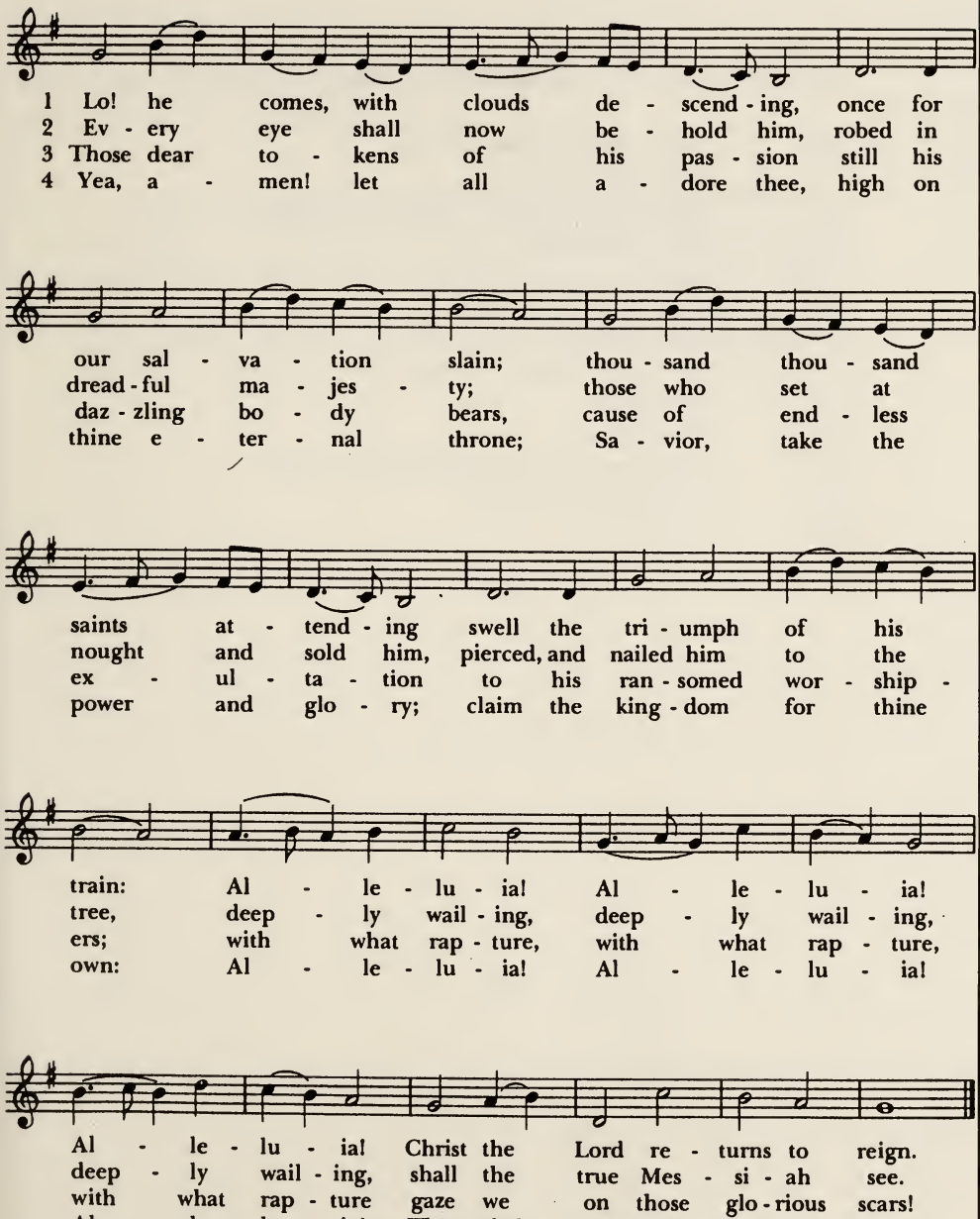
And the Cherubic host in thousand choirs
Touch their immortal Harps of golden wires,
With those just Spirits that wear victorious Palms,
Hymns devout and holy Psalms
Singing everlastingly;
That we on Earth with undiscording voice
May rightly answer that melodious noise,
As once we did, till disproportion'd sin
Jarr'd against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, who love their motion sway'd
In perfect Diapason, whilst they stood
In first obedience and their state of good.
O may we soon again renew that Song
And keep in tune with Heaven till God ere long
To his celestial consort us unite,
To live with him, and sing in endless morn of light.

—*At a Solemn Music,* 12–28

Closing Hymn — Lo! He Comes, with Clouds Descending

Benediction — Alison Coutts

Lo! He Comes, with Clouds Descending


1 Lo! he comes, with clouds de - scend - ing, once for our sal - va - tion slain; thou - sand thou - sand saints at - tend - ing swell the tri - umph of his train: Al - le - lu - ia! Al - le - lu - ia!
2 Ev - ery eye shall now be - hold him, robed in dread - ful ma - jes - ty; those who set at tree, deep - ly wail - ing, deep - ly wail - ing,
3 Those dear to - kens of his pas - sion still his daz - zling bo - dy bears, cause of end - less nought and sold him, pierced, and nailed him to the ers; with what rap - ture, with what rap - ture,
4 Yea, a - men! let all a - dore thee, high on thine e - ter - nal throne; Sa - vior, take the ex - ul - ta - tion to his ran - somed wor - ship - power and glo - ry; claim the king - dom for thine own: Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Christ the Lord re - turns to reign.
deep - ly wail - ing, shall the true Mes - si - ah see.
with what rap - ture gaze we on those glo - rious scars!
Al - le - lu - ia! Thou shalt reign, and thou a - lone.

Significant Dates

1608	Birth in Bread Street, London
1617	At St. Paul's School
1625	Admission to Christ's College, Cambridge
1632	MA, Cambridge
1638	*Comus*
1638	Grand Tour of Continent
1644	*Areopagitica*
1649	Secretary of Foreign Tongues
1652	Blindness
1667	*Paradise Lost*
1671	*Paradise Regained* and *Samson Agonistes*
1673	*de Doctrina Christiana*
1674	Death

Following a 1974 conference commemorating the Milton Tercentenary, J. Max Patrick, noted Milton scholar and director of the conference, wrote to BYU Professor O. Glade Hunsaker:

> I hope that you will yourself pursue or will encourage others to pursue the similarities between Milton's thought and the teachings and practices of the L.D.S. Church—and also its numerous other affinities with 17th-century ideas, particularly those in 17th-century utopias and their social organizations. They are so striking that, whether one grants angelic or human origin to the Mormon books, one cannot deny their extraordinary inspiration. One must almost conclude either that the angel read 17th-century literature—or helped to inspire it.

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

5:30 P.M.
5 December 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Three Pieces for Clarinet Solo — Igor Stravinsky (1882–1971)

I.
II.
III.

Wendy Young, *clarinet*
Eric Zeugschmidt, *clarinet*
Penny Warnick, *clarinet*

Pièce en Forme de Habanera — Maurice Ravel (1875–1937)

Jean Voyles, *clarinet*
Gerta Grimci, *piano*

Three Etudes on Themes of Gershwin — Paul Harvey (b. 1935)

I Got Rhythm
Summertime
It Ain't Necessarily So

Erin Layton, *clarinet*

Sonata No. 1 in F Minor, op. 120 — Johannes Brahms (1833–1897)

Allegro appassionato

Ryan Morrill, *clarinet*
Amalie Wickes, *piano*

The Generation of Hope — Eva Wasserman-Margolis

Wendy White, *clarinet*

Concerto in A Major, K. 622 — Wolfgang Amadeus Mozart (1756–1791)

Allegro moderato

Rachel Jones, *clarinet*
Allison Gill, *piano*

Capriccio — Heinrich Sutermeister (b. 1910)

Andrea Davis, *clarinet*

Premiere Rhapsodie — Claude Debussy (1862–1918)

Penny Warnick, *clarinet*
Diane Carter, *piano*

Upcoming Events

Scott Holden
Faculty Recital
Friday, December 6
Madsen Recital Hall
Free

Celebration of Christmas
Friday and Saturday, December 6 & 7
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters' Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Danielle Bird

Harp
Student of ShruDeLi Ownbey

Junior Recital

Assisted by
Jenny Jenson, *soprano*
Margot Glassett, *soprano*

7:30 P.M.
6 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Chanson dans la Nuit (Song in the Night) — Carlos Salzedo (1885–1961)

Sonatina III — François Joseph Naderman (1773–1835)
- Prelude: Allegro
- Sonatina: Allegro moderato fieramente

Images pour harpe: Third Suite, op. 35 — Marcel Tournier (1879–1951)
- Les Anesses grises sur la route d'El-Azib
- Dansuese à la fontaine d'Aïn-Draham
- Soir de fête à Sedjenane

Aria and Rigaudon — Gottfried Kirchhoff (1685–1746)

Etude de Concert in E-flat Minor, op. 193 — Felix Godefroid (1818–1897)

Sonate pour Harpe — Germaine Tailleferre (1892–1983)
- Allegretto
- Lento
- Perpetuum Mobile

Tomorrow Shall Be My Dancing Day — John Rutter (b. 1945)

Jenny Jenson, Margot Glassett, *vocalists*

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

Burning River Brass
Wednesday, December 11
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Scott Holden

Piano

Faculty Recital

7:30 P.M.
6 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata in C Major, op. 1 — Johannes Brahms (1833–1897)
- Allegro
- Andante
- Scherzo: Allegro molto e con fuoco
- Finale: Allegro con fuoco

Sonata No. 3 — Paul Hindemith (1895–1963)
- Ruhig bewegt
- Sehr lebhaft
- Massig schnell
- Fuge: Lebhaft

Intermission

Three Caprices* — Vernon Duke (1903–1969)
- Molto Deciso
- Quasi Notturno
- Tempo di Valse

Carnaval, op. 9 — Robert Schumann (1810–1856)
- Préambule
- Pierrot
- Arlequin
- Valse Noble
- Eusebius
- Florestan
- Coquette
- Réplique
- Papillons
- A.S.C.H.-S.C.H.A.-Lettres Dansantes
- Chiarina
- Chopin
- Estrella
- Reconnaissance
- Pantalon et Columbine
- Valse Allemande
- Paganini
- Valse Allemande
- Aveu
- Promenade
- Pause
- Marche des "Davidsbündler" contre les Philistins

* Utah Premiere

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

Burning River Brass
Wednesday, December 11
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

He Is the Bright and Morning Star

Celebration of Christmas 2002

Women's Chorus
Andrew Crane, *conductor*
Concert Choir
Rosalind Hall, *conductor*
Men's Chorus
Rosalind Hall, *conductor*
BYU Singers
Ronald Staheli, *conductor*
Philharmonic Orchestra
Kory Katseanes, *conductor*

6–7 December 2002
de Jong Concert Hall
Harris Fine Arts Center

Program

One December Bright and Clear — Catalonian Carol
Arr. Mack Wilberg

Mary's Lullaby — G. W. Chadwick
(1854–1931)

Mary's Little Boy Child — Arr. Jester Hairston
(1902–2000)

Women's Chorus
Andrew Crane, *conductor*

Jesus, Once of Humble Birth — Giacomo Meyerbeer
(1791–1864)

Jesus, once of humble birth,
Now in glory comes to earth.
Once He suffered grief and pain;
Now He comes on earth to reign.

Once a meek and lowly Lamb,
Now the Lord, the great I Am.
Once upon the cross He bowed;
Now his chariot is the cloud.

Once He groaned in blood and tears;
Now in glory He appears.
Once rejected by His own,
Now their King He shall be known.

Once forsaken, left alone,
Now exalted to a throne.
Once all things He meekly bore,
But He now will bear no more.

Group Sing

Welcome, Yule — William Mathias (1934–1992)

Nowel — Randall Thompson (1899–1984)

Estrella de luz (Star Bright) — Lorin F. Wheelwright (1909–1987), Arr. Rosalind Hall

Men's Chorus
Rosalind Hall, conductor

With Wondering Awe — Anonymous

With wond'ring awe the wise men saw
The star in heaven springing,
And with delight, in peaceful night,
They heard the angels singing:
Hosanna, hosanna, hosanna to His name!

By light of star they traveled far
To seek the lowly manger,
A humble bed where-in was laid
The wondrous little Stranger.
Hosanna, hosanna, hosanna to His name!

And still is found, the world around,
The old and hallowed story,
And still is sung in ev'ry tongue
The angels' song of glory:
Hosanna, hosanna, hosanna to His name!

The heav'nly star its rays afar
On ev'ry land is throwing,
And shall not cease till holy peace
In all the earth is growing.
Hosanna, hosanna, hosanna to His name!

Group Sing

Follow the Star — Alan Bullard (b. 1947)

Cherubic Hymn — Dmitry Bortniansky (1751–1825)

Let us who represent the cherubim,
and who sing the thrice-holy hymn
to the life-creating Godhead,
now lay aside all cares of this life,
that we may receive the King of All,
who comes invisibly upborne by the angelic host.
Alleluia, alleluia, alleluia.

Isseh, Isseh (Hear Ye, Hear Ye) — African Carol
Arr. Ronald Staheli

BYU Singers
Ronald Staheli, *conductor*
David Thomas, Nathan Wright, *assistant conductors*

Joy to the World — George Frideric Handel (1685–1759)
Arr. Harris

Sheep May Safely Graze — Johann Sebastian Bach (1685–1750)
Arr. Leopold Stowkowski

The Holly and the Ivy — Sir Malcolm Arnold (b. 1921)
Arr. Christopher Palmer

Philharmonic Orchestra
Kory Katseanes, *conductor*

Once in Royal David's City — Henry J. Gauntlett (1805–1976)

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for His bed:
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven,
Who is God and Lord of all,
And His shelter was a stable,
And His cradle was a stall;
With the poor, and mean, and lowly;
Lived on earth our Savior holy.

For He is our childhood's pattern,
Day by day like us He grew,
He was little, weak, and helpless,
Tears and smiles like us He knew;
And He feeleth for our sadness,
And He shareth in our gladness.

And our eyes at last shall see Him,
Through His own redeeming love;
For that child so dear and gentle
Is our Lord in heav'n above,
And He leads His children on
To the place where He is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see Him, but in heaven,
Set at God's right hand on high;
When like stars His children crowned
All in white shall stand around.

Group Sing

A Star Shall Rise Up Out of Jacob, from *Christus* — Felix Mendelssohn (1809–1847)

Morning Star — Joseph M. Martin (b. 1959)
O Loving Father of the Stars
There Is a Star
Sing We Now of Christmas

Combined Choirs and Orchestra

Estampie natalis — Vaclav Nelhybel (b. 1919)

A boy was born in Bethlehem, Hallelujah!
Rejoice Jerusalem; here He lies in the manger.
He who rules without end; give thanks unto God.

Concert Choir
Rosalind Hall, *conductor*

Hark! The Herald Angels Sing — Felix Mendelssohn (1809–1847)

Hark! The herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful all ye nations rise;
Join the triumph of the skies;
With th'angelic host proclaim
Christ is born in Bethlehem!
Hark! The herald angels sing
Glory to the newborn King!

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings,
Ris'n with healing in His wings.
Mild He lays His glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing
Glory to the newborn King!

Group Sing

Two Settings of Poems by Christina Rosetti

Before the Paling of the Stars

Leo Nestor
(b. 1948)

Before the paling of the stars
Before the winter morn
Before the earliest cock-crow
Jesus Christ was born:
Born in a stable
Cradled in a manger,
In the world His hands had made
Born a stranger.

Priest and King lay fast asleep
In Jerusalem
Young and old lay fast asleep
In crowded Bethlehem:
Shepherd, angel, ox and ass
Kept a watch together
Before the Christmas day-break
In the winter weather.

Jesus on His mother's breast
In the stable cold,
Spotless Lamb of God was He
Shepherd of the fold:
Let us kneel with Mary Maid
With Joseph bent and hoary
With shepherd, angel, ox, and ass
To hail the King of Glory.

None Other Lamb

Craig Courtney

None other Lamb, none other Name
None other Hope in Heaven or earth or sea,
None other hiding place from guilt and shame,
None beside Thee.

My faith burns low, my hope burns low;
Only my heart's desire cries out in me,
By the deep thunder of its want and woe
Cries out to Thee.

Lord, Thou art life, tho' I be dead;
Love's fire Thou art, however cold I be:
Nor heaven have I, nor place to lay my head,
Nor home but Thee.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Katherine J. Grover

Violin

Student of Brendan Joyce

Junior Recital

Assisted by
Jayne Galloway, *piano*

Noon
7 December 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Sonata No. 10 for Piano and Violin in B-flat Major, K. 378 — Wolfgang Amadeus Mozart (1756–1791)

- Allegro moderato
- Andante sostenuto e cantabile
- Allegro

Canzona, Aria, and Rondo for Violin and Piano — Svaitoslav Soulima Stravinsky (1910–1994)

- Moderato
- Andantino con moto
- Vivace

Concerto No. 2 for Violin in D Minor, op. 22 — Henryk Wienawski (1835–1880)

- Allegro moderato
- Andante ma non troppo
- Allegro moderato (alla Zingara)

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

Burning River Brass
Wednesday, December 11
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Seretta Hart

Trumpet
Student of David Brown

Senior Recital

Assisted by
Ryan Gee, *piano*
Joseph Fifield, *piano*

4:00 P.M.
7 December 2002
Room 251
Tanner Building

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Program

Konzert fur Trompete	Aleksandr Grigori Arutiunian (b. 1920)
Georgia on My Mind	Hoagy Carmichael (1899–1981)
Sonata for Trumpet and Piano Allegro moderato	Halsey Stevens (1908–1989)
Santa Claus Is Coming to Town (1934)	J. Fred Coots and Henry Gillespie
Have Yourself a Merry Little Christmas, from *Meet Me in St. Louis* (1943)	Hugh Martin (b. 1914) Ralph Blane (1914–1995)

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
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University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Erik Pyne

Trumpet
Student of David Brown

Junior Recital

Assisted by
Robin Hancock, *piano*
Bret Pimentel, *alto saxophone*
Tyler Jensen, *tenor saxophone*
Scott Homer, *drums*
Jeremy Tilton, *bass*
Joseph Fifield, *piano*

5:30 P.M.
7 December 2002
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

Program

Concerto for Trumpet — Alexander Arutunian (b. 1920)

Sonata for Trumpet and Piano — Eric Ewazen (b. 1954)
Allegretto

Intermission

A Night in Tunisia — Dizzy Gillespie (1917–1993)

Time After Time — Sammy Cahn (1913–1993), Jule Styne (1905–1994)

Take the "A" Train — Billy Strayhorn (1915–1967)

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

Burning River Brass
Wednesday, December 11
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Joseph Fifield

Piano

Student of Steve Lindeman

Junior Recital

Assisted by
Christina Dayton, *piano*
Jeremy Tilton, *bass*
Scott Homer, *drums*
Tyler Jensen, *tenor saxophone*

7:30 P.M.
7 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Concerto in F (1925) Allegro Adagio	George Gershwin (1898–1937)
My Foolish Heart	Victor Young (1900–1956)
Your Goodbye	Joseph Fifield (b. 1978)
E. S. P.	Wayne Shorter (b. 1933)
Blues for Steve	Joseph Fifield
Corcovado (as performed by Oscar Peterson, "We Get Requests," 1965)	Antonio Carlos Jobim (1927–1994)

Upcoming Events

University Orchestra
University Strings
Tuesday, December 10
de Jong Concert Hall
Free

Songwriters Showcase
Tuesday, December 10
Madsen Recital Hall
Free

Woodwind Chamber Night
Wednesday, December 11
Madsen Recital Hall
Free

Burning River Brass
Wednesday, December 11
de Jong Concert Hall
$9 ($3 off with BYU or Student ID)

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Univeristy Strings
University Orchestra

Chase Chang, *conductor*
Kenneth Owen, *conductor*

Brass Choir
Trombone Choir

Daniel Bachelder, *conductor*

7:30 P.M.
10 December 2002
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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Program

Divertimento, K. 136 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Andante
- Presto

Serenade for Strings, op. 48 — Pyotr Il'yich Tchaikovsky (1840–1893)
- Waltz
- Finale

University Strings

Slavonic Dance, op. 46, no. 3 — Antonín Dvo ák

Lullaby, from *Gayneh* (Ballet) — Aram Khachaturian (1903–1978)

English Folksongs Suite — Ralph Vaughan Williams (1872–1897)
- Seventeen Come Sunday
- My Bonny Boy
- Folksongs from Somerset

Academic Festival Overture, op. 80 — Johannes Brahms (1833–1897)

University Orchestra

Intermission

Symphony for Brass and Timpani — Herbert Haufrecht
- Dona nobis pacem

Irish Tune from County Derry — Joseph Kreines

Alisha Ard, *conductor*

Two Pieces from *Poruchnik Kizhe* (*Lieutenant Kijé*, a 1933 film) — Sergey Prokofiev (1869–1927), Arr. Tull

Noel for Brass Choir — Hawley Ades

Brass Choir

Achieved Is the Glorious Work, from *The Creation* — Franz Joseph Haydn (1732–1809)

Finlandia, op. 26, no. 7 — Jean Sibelius (1865–1957), Arr. McDunn

Alisha Ard, *conductor*

Meaning of Swing — Jack Gale

Alisha Ard, *conductor*

In Memorium — Raymond Premru

Trombone Choir

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Music Night

Students of
Jaren Hinckley
April Clayton
Christian Smith
Geralyn Giovannetti
Laurence Lowe
Robin Hancock

7:30 P.M.
11 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Trio No. 1 in C Major, Hob. IV:1 — Franz Joseph Haydn (1732–1809)

Allegro moderato
Andante
Vivace

Melissa Thorne, *flute*
Heidi Reed, *oboe*
Missy McMurray, *bassoon*

Two Pieces for Two Oboes and English Horn — Gordon Jacob (1895–1984)

Adagio doloroso
Allegro giocoso

Daniel Heintz, *oboe*
Marlene See, *oboe*
Jennifer Hatch, *English horn*

Trio for Piano, Oboe, and Bassoon — Francis Poulenc (1899–1963)

Lento—Presto
Andante con moto
Tres vif

Jessica Schiffman, *oboe*
Jennifer Barborka, *bassoon*
Robin Hancock, *piano*

Pastorale et Arlequinade for Flute, Oboe, and Piano — Eugene Goossens (1899–1963)

Kristen Butler, *flute*
Danielle Streeter, *oboe*
Sherrie Manwill, *piano*

Trio for Oboe, Horn, and Piano, op. 61 — Heinrich von Herzogenberg (1843–1900)

Andante con moto
Allegretto

Trio for Oboe, Horn, and Piano — Jean-Michel Damase (b. 1928)

Allegro deciso

Carrie Sandberg, *oboe*
Rebecca Howell, *horn*
Amalie Wickes, *piano*

Trio for Flute, Oboe, and Piano — Jean-Michel Damase

Molto moderato
Allegretto con spirito

Naomi Feldman, *flute*
Heather Lyman, *oboe*
Abby Finlinson, *piano*

Wind Quintet No. 1 — Gordon Jacob

Overture
Air
Jig
Interlude
Rondino

Robyn Hendrickson, *flute*
Amanda Hoggard, *oboe*
Bret Pimentel, *clarinet*
Alisha Peterson, *horn*
Melanie Wilding, *bassoon*

Dix-Sept Variations, op. 22 — Jean-Michel Damase

Rebecca Svedin, *flute*
Kira Leavitt, *oboe*
Penny Warnick, *clarinet*
Mariah Stringer, *horn*
Elaine Guthrie, *bassoon*

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Burning River Brass

7:30 P.M.
11 December 2002
de Jong Concert Hall
Harris Fine Arts Center

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Program

Emperor's Fanfare	Antonio Soler (1729–1783) Arr. Michael Allen
In Dulci Jubilo	Johann Sebastian Bach (1685–1750) Arr. Roger Harvey
Jesu, Joy of Man's Desiring	Arr. Michael Allen
Gelobet sei der Herr mein Gott	Arr. Peter Reve
Suite from "L'Arlésienne" Prelude Andante Carillon Finale: Farandole	Georges Bizet (1838–1875) Arr. John Miller
Baltasar	Anthony DiLorenzo (b. 1967)

Intermission

Suite from *The Nutcracker* March Miniature Arabian Dance Chinese Dance Trepak	Pyotr Il'yich Tchaikovsky (1840–1893) Arr. Michael Allen
Away in a Manger	W. J. Kirkpatrick (1838–1921) Arr. Roger Harvey
I Wonder as I Wander	John Jacob Niles (1892–1980) Arr. Roger Harvey
A Prelude and Fugue for Christmas	Simon Wills
The Christmas Song	Mel Tormé (1925–1999) Arr. Christopher Mowat
Festive Cheer	Arr. Roger Harvey

Burning River Brass

Trumpet
David Duro
Justin Emerich
Alex Jokipii
Heather Zweifel

Horn
David Brockett
Bruce Hudson

Trombone
Phillip Freeman
Thomas Joyce
David Mitchell
Jeremy Moeller

Tuba
Matthew Gaunt

Percussion/ Timpani
F. Feza Zweifel

One of the most respected brass ensembles in the United States, Burning River Brass has dazzled audiences since 1996 with "power and virtuosity," "harmonious blend," and "consistently stirring performances." Members of the ensemble have appeared with the Cleveland Orchestra, Boston Symphony, Boston Pops, Philadelphia Orchestra, Cincinnati Symphony, and Pittsburgh Symphony. They can also be heard on movie soundtracks, commercial recordings, television, and radio.

Burning River Brass has been heard on NPR's "Performance Today" and "Sunday Baroque." Their first two CDs—*Of Knights and Castles* and *Russian Carnival* (on the Dorian label) have been released to critical acclaim. Burning River Brass' third project for Dorian—an all Spanish album—will be released in the spring of 2003 and will include music from Bizet's *Carmen* and DeFalla's *Three-Cornered Hat.* In addition to their regular Ohio concerts, this season Burning River Brass will travel to Alaska, California, Florida, Georgia, Pennsylvania, South Carolina, Tennessee, Utah, and Wisconsin.

ARTS MANAGEMENT GROUP, INC.
1133 Broadway, Suite 1025
New York, New York 10010
Phone: 212-337-0838 Fax: 212-924-0382
E-mail: info@artsmg.com

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Q'd up

Ray Smith, *woodwinds*
Steve Lindeman, *keyboards*
Jay Lawrence, *vibes, drums,* and *percussion*
Ron Brough, *drums, vibes, percussion,* and *steel pan*
Lars Yorgason, *bass*

7:30 P.M.
11 December 2002
Auditorium
Maeser Building

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Program

Q'd up	Jaw Lawrence
I Love You	Cole Porter Arr. Lars Yorgason
B & B Blues	Lars Yorgason
One Note Samba	Antonio Carlos Jobim Arr. Steve Lindeman
Eulogy	Jay Lawrence
Nature Boy	Eden Ahbez Arr. Jay Lawrence
Scarlett	Steve Lindeman
Sketches of 'Trane	Jay Lawrence
Oz	Andy Narell

Ray Smith, *woodwinds*
Steve Lindeman, *keyboards*
Jay Lawrence, *vibes, drums,* and *percussion*
Ron Brough, *drums, vibes, percussion,* and *steel pan*
Lars Yorgason, *bass*

Upcoming Events

Jazz Lab Band
Thursday, December 12
Madsen Recital Hall
Free

University Chorale
Thursday, December 12
de Jong Concert Hall
Free

The Nutcracker
Thursday, December 16–21
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Elizabeth Samuelson

Violin

Junior Recital

Assisted by
Jayne Galloway, *piano*

5:30 P.M.
12 December 2002
Madsen Recital Hall
Harris Fine Arts Center

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Program

Sonata No. 4 in E Minor, K. 304 — Wolfgang Amadeus Mozart (1756–1791)
- Allegro
- Tempo di Menuetto

Concerto No. 1 in G Minor, op. 26 — Max Bruch (1838–1920)
- Prelude
- Adagio
- Finale

First Rhapsody — Béla Bartók (1881–1945)
- Lassú
- Friss

BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

University Chorale

Paul Broomhead, *conductor*
Melissa Isaacson, *conductor*
Joseph Hoffman, *conductor*
David M. Thomas, *conductor*

7:30 P.M.
12 December 2002
de Jong Concert Hall
Harris Fine Arts Center

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Program

A Jubilant Song — Rene Clausen

Paul Broomhead, *conductor*

Two Motets on Texts by Metaphysical Poets

Thou Didst Hear Me — Arr. Daniel E. Gawthrop

In What Torn Ship — Arr. Daniel E. Gawthrop

Melissa Isaacson, *conductor*

Three Songs from Exotic Places

Veniki (Russia) — Feodosy Antonovich Rubtsov (1904–1986)

Melissa Isaacson, *conductor*

Zorongo (Spain) — Arr. Bruce Trinkley

Melissa Thorne, *piano*

Trepute Martelo (Lithuania) — Vaclavos Augustinas

Two Carols

In a Field as I Lay — David Morgan

Ashley Titensor, Mary Diehl, *soloists*

Mary Walked through a Wood of Thorn — David Morgan

Ashley Titensor, *soloist*

Two Christmas Spirituals

Mary Had a Baby — Arr. Malcolm Sargent

De Virgin Mary Had a Baby Boy — Arr. Malcolm Sargent

University Chorale Evening Section

Paul Broomhead, *conductor*

Melissa Isaacson, *conductor*

Interlude

Joy to the World

A Christmas Fanfare

Carol-Noel — Peter J. Wilhousky

Ding Dong! Merrily on High — Arr. Howard Cable

Joseph Hoffman, *conductor*
B.J. Cox, *trumpet*
Krista Lausch, *trumpet*
Miles Miller, *horn*
Michael Bennett, *trombone*
Dan Barrett, *bass trombone*

Selections from *Oratorio de Noël (A Christmas Oratorio)* — Camille Saint-Saëns (1835–1921)

No. 2 Et pastores erant
No. 4 Domine, ego credidi
No. 6 Quare fremuerunt gentes
No. 8 Consurge, Filia Sion
No. 9 Tollite hostias

David M. Thomas, *conductor*
Melissa Heath Gillespie, Heather Ann Wells McMurray, Jonathan Yarrington, Hyrum Weibell, Amy Griffith, *soloists*

Carols of the Christ Child

Carol of the Little Donkey — Weldon Whipple

Joanna Meyers, *piano*

This Little Babe — Benjamin Britten (1913–1976)

Emily Blake, *piano*

God Rest You Merry, Gentlemen — Arr. Philip Kern

Marissa Erekson, *piano*

Infant Holy, Infant Lowly — Arr. David Willcocks

Christmas Day — Gustav Holst (1874–1934)

Mindy Winkel Gledhill, Sarah Neeley, James Nichols, Tyler Hinton, Jared Hulme, Mallorie Evenson, Tiffany Gibson, *soloists*

I Saw Three Ships — Arr. Mack Wilberg

University Chorale Day Section
Joseph Hoffman, *conductor*
David M. Thomas, *conductor*